

music journal

NOVEMBER-DECEMBER, 1959

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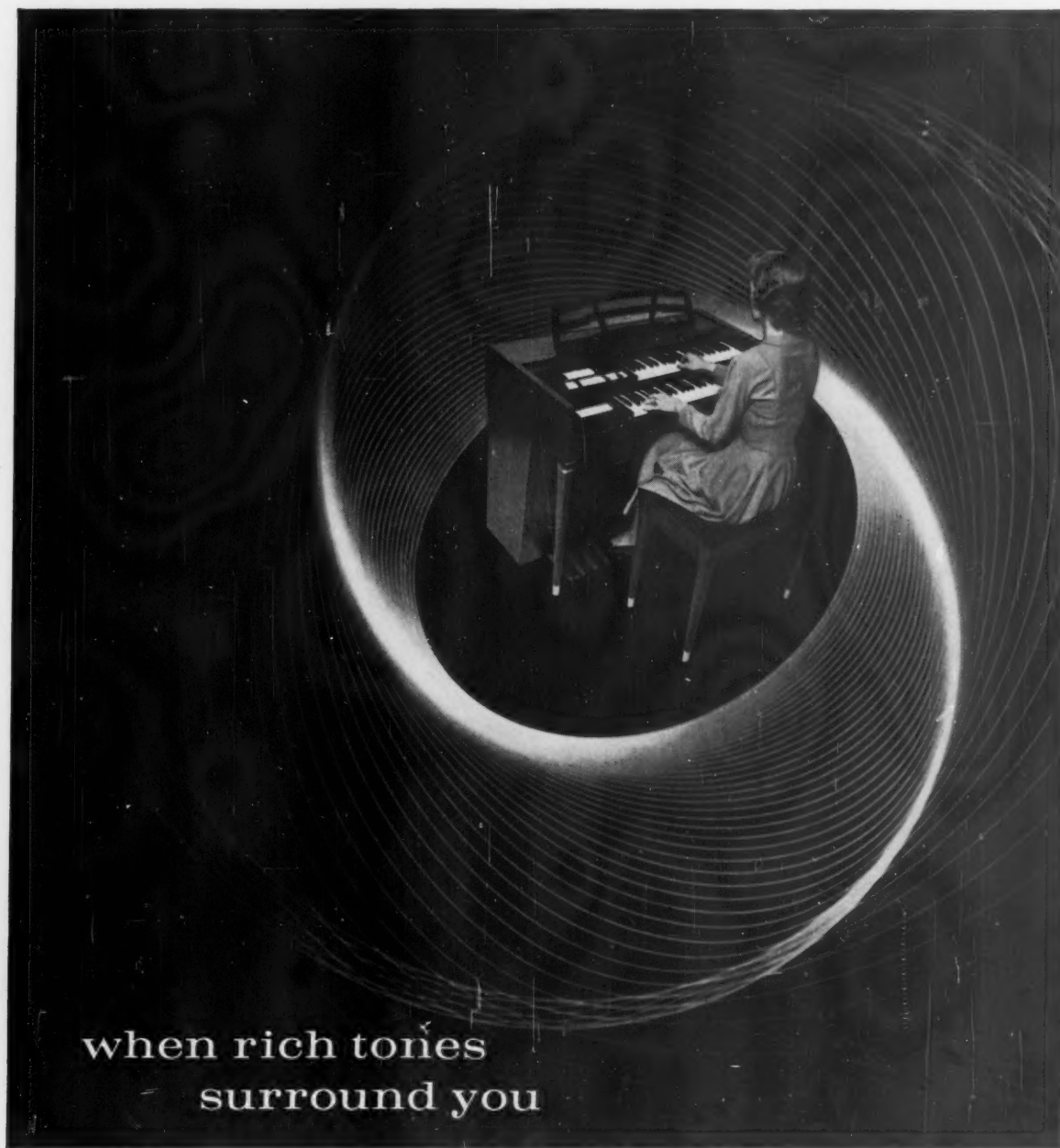
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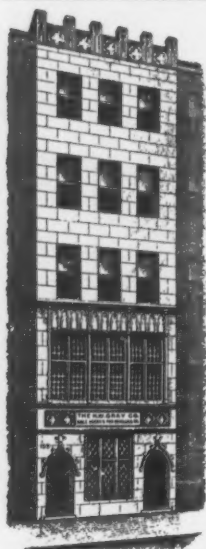
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Cover Photo by Edward Ratcliffe, Courtesy Rockefeller Center, New York

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Editorially Speaking . . .

THIS issue of *Music Journal* contains a report of the American Music Conference which strikingly emphasizes the current co-operation between music education and the music industry for the musical advancement of the entire country. The facts and figures contained in this report are worthy of careful and detailed study, for they speak volumes in favor of an organization receiving the voluntary and most practical support of the businessmen of music, the manufacturers and distributors of all the materials essential to keeping the art alive for people of every type, from professional performers and teachers to eager students and the vast army of amateurs and even unskilled enthusiasts, whose steadfast devotion is so vital to our cultural life in general.

The business interests that make the significant work of the American Music Conference possible cover not only the creation and merchandizing of musical instruments of all kinds, but also the publishing of sheet music, the making of records, phonographs, radio and TV sets, tape-recorders, hi-fi equipment and the various accessories required for musical performance.

The names of AMC officers and directors listed in this report are among the most distinguished not only in the music industry but in the American business world as a whole. With the approaching end of another calendar year of successful activity in the field of music, it is particularly fitting that the important work of these individuals be recognized and the practical results of their support fully appreciated.

TREMENDOUSLY stimulating to the cause of American opera is the announcement that the Ford Foundation has donated nearly a million dollars to the Metropolitan, New York City, Chicago and San Francisco opera companies for the early production of as many as eighteen new native works in this comparatively neglected form. It has already been proved at the New York City Center that a substantial repertoire of American opera is available, and there are doubtless many such compositions in preparation, or perhaps ready for production, as yet unheard by the American public. All four of the companies designated have expressed an enthusiastic interest in the plan and it would actually seem that the ideal of the "great American opera" may soon become a reality.



THE charming picture above is one of the less familiar classics of art combining music and painting; William A. Bouguereau's *Song of the Angels*, here presented through the courtesy of the Forest Lawn Memorial-Park Association of Glendale, California. It is a logical sequel to the masterpieces, ancient and modern, that have recently adorned the cover of this magazine, and perhaps a timely reminder of the true meaning of the Christmas season. There is general agreement, regardless of religious creed or doctrine, that all angels are musicians, although the reverse is not necessarily true.

The Yuletide means many different things to different people, but there is no escaping the universal importance of music in its celebration. Whatever the attitude of the individual may be, *Music Journal* extends the traditional greeting:

❖ Merry Christmas! ❖

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MUSICAL PIONEER

Elizabeth G. Benton

IF Lowell Mason had not had a revolutionary idea, back in 1837, children in school today might never have arithmetic or spelling class interrupted by the welcome appearance of the music teacher. It was Mason's conviction that music belonged in the public school; not only should school children sing, but they should be taught singing.

Parents in early nineteenth-century Boston were wary of this novel plan. So Mason set about to sell them his idea. He chose half a dozen promising children and trained them to read music and to sing alto in his church choir. Soon he had so many eager pupils that his house would not hold his classes; he rented rooms outside. When the children appeared in public in a concert, the parents were convinced.

The first year that Mason worked with the children in the Boston schools he taught without salary and even supplied his own materials. At the end of the year he was appointed Supervisor of Music and music became an established part of school life. But tireless as Mason was, he soon found he needed help, and qualified instructors were few indeed. So he wrote a manual for teachers.

By now enthusiasm for music had reached such a peak in Boston that Mason helped found the Boston Academy of Music to give adults the training the children were getting in school. Classes for teachers became part of the Academy's curriculum. This, too, was a novel idea because in those days teachers were expected to have learned everything before they started to teach.

Though he was a native New Englander (he was born in Medfield, Mass., in 1792), Lowell Mason's interest in music really caught fire while he was living in Savannah, Georgia. Working as a bank teller, he spent all his free time at the Independent Presbyterian Church where he reorganized the Sunday School, played the organ, directed the choir and began work on his first hymn book. It is strange that during his fifteen years in Savannah he considered music only a sideline, though

(Continued on page 22)

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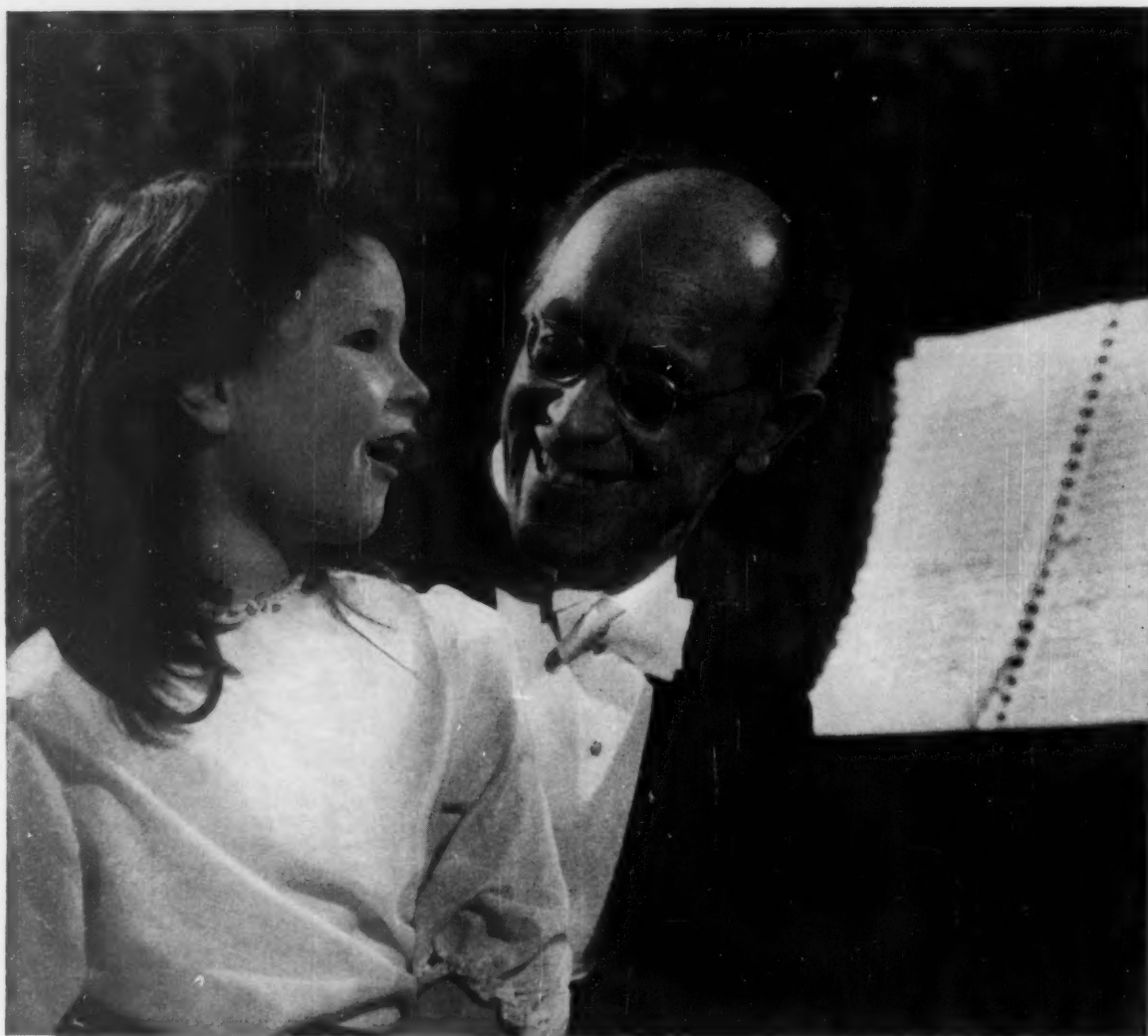


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Music is the Heart of a City

HAYDON BURNS

(Mayor of Jacksonville, Florida)

JACKSONVILLE, Florida, the City which I have been privileged to serve as Mayor for the last ten years, is a world port, a major industrial city, and one of the South's most popular vacation spots. Long known as "The Gateway City," it now deserves an additional slogan, "The City of Progress, Teamwork and Success." Nowhere is this more evident than in the field of music, because it is in this field that we are witnessing strides of progress which, commensurate with the rapidly increasing population and industrial development, are near phenomenal in scope.

The population of this metropolitan area, Duval County, is estimated at 441,000 and is growing at the rate of approximately 23,000 a year. The Duval County school system which serves the entire city-county area is sixteenth in size in the nation. 108 schools, including fourteen senior high schools, serve 96,000 pupils, increasing at the rate of 6,500 per year.

We recognize the fact that music makes a vital contribution to the life of this growing metropolis. The harmonious efforts of all organiza-

Haydon Burns has served as Mayor of the City of Jacksonville, Florida, for the past ten years. He has just announced his candidacy on the Democratic Ticket for Governor of the State of Florida. Mayor Burns has been an active participant in music organizations. He sang in church choirs in Jacksonville for twenty years; for twenty-four years he has been a member of The Chanters of the Shrine, and he is Past-President and a charter member of the Jacksonville Male Chorus Society. His article is one of a series contributed by the Mayors of leading American cities.



Mayor Haydon Burns shows plans for the new City Auditorium to a pair of young musicians.

tions interested in music, educational, recreational and professional, are making possible an awareness on the part of the entire community of the power of this most popular of the arts.

The Jacksonville Symphony Orchestra, organized only ten years ago, is a prime example of the fruits of this co-operative development. Starting with a few players and an audience of slightly larger number, each year has marked a growth in performance quality, civic support and audience acceptance, to the point that the past two seasons of ten subscription concerts (5 pairs) have been played to "standing room only." Tickets have become such prized possessions that members have learned to speak for them far in advance of the concert season.

Civic interest in this and other performing organizations led, this year, to the passage of a bond issue which will finance the construction

of a 4½ million dollar Civic Auditorium. Intensive research and study are going into the architectural plans, and by the fall of 1961 we expect to have one of the finest Cultural Centers in the country.

What is bringing about this success? *Progress and teamwork*—from the teacher who leads a first-grader in singing *The Farmer in the Dell* right on through the professional performer and the business executive. The contribution of each is vital and necessary.

We view with pride the many opportunities for music enjoyment which are being provided for our school students and we know that this is the foundation for our city's music. Classroom teachers and a staff of 100 music teachers are providing leadership of highly commendable caliber in all phases of music education. Twenty-five school bands, orchestras and choruses are fea-

(Continued on page 72)

Carnegie Hall's Deadline

ROBERT CUMMING

THE deadline for vacating is March 30th. No concerts have been booked beyond May 15th, 1960. A demolition date has not as yet been announced and, to date, despite assorted rumors to the contrary, president Robert E. Simon, Jr. states that no definite decisions have been made as to what will be erected on the site. Previously published information no longer holds true. But Carnegie Hall is coming down!

Such is the present situation with New York's famed concert hall—the controversial structure on Seventh Avenue and 57th Street—which is impossible to describe satisfactorily without excessive name-dropping, or without quoting a cross-section of its guests and inhabitants of the past and present.

Labyrinthian New York City is perhaps symbolized by the network of narrow hallways that serve as giant blood vessels, as it were, which lead to the multifarious subdivisions surrounding the 2800-celled heart of this unique organism—the main concert hall. Many who visit New York are stunned by the impersonal, dark canyons of cement that make up this megalopolis. They judge immediately by the exterior and sometimes are frightened away before discovering the heart of the city—that which makes it “tick”—the people.

Those who have made Carnegie Hall “tick” have represented the entire world. They have either performed, lived, studied, taught, worshipped, worked or attended there as members of the audience. But they have all been a part of it. Walking through the corridors, one will notice signed photographs of such contributors to the history of the hall as Enrico Caruso, Leonard

Bernstein, Dudley Buck, Jeanette MacDonald, Henry Hadley, David Belasco, Pietro A. Yon, Edward MacDowell, Frank, Walter and Leopold Damrosch, Doris Humphrey, Lillian Nordica, Jean and Edouard de Reszke, Marcella Sembrich, Lilli Lehmann, Emma Eames, Ruth St. Denis, Ted Shawn, Luisa Tetrazzini and scores of others.

Assorted Tenants

Surrounding the main concert hall one will find nearly 200 studios and offices housing such organizations as the Columbia Secretarial School, American Opera Society, Metaphysics Workshop, Extensible Boat Trailers, Recording Studio, National Hypnotism Institute and the New York Conservatory of Music. It's a motley crew, but a fascinating one,

and typically present-day Carnegie Hall.

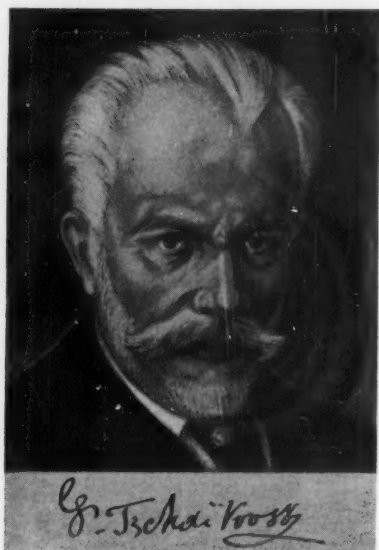
Now that the structure is on its way down, *Music Journal* should be the first, among many, to pay tribute to her. It is certainly understandable that there would be devoted opposition to her passing; it is our duty to show respect to the parental concert hall at the top of the musical world. But thus far (and there have been several sincere attempts to raise funds) the devotion has remained in the lip-service category. Unless some last-minute monetary miracle occurs, all past efforts to save the Hall will have been in vain.

What about yesteryear? The majority of us know very little about the “hallowed ground.” Research revealed comparatively little on the subject; it was necessary to go to the Museum of the City of New



—Culver Service Photo

1889 — The Magnificent “Music Hall”



—Sketch by Richard Loederer

York to study copies of the opening night program, when Tchaikovsky conducted. There was a movie entitled *Carnegie Hall*, featuring musicians such as Heifetz, Lili Pons and Artur Schnabel. The reviews were cool for the most part and emphasized the appearance of the late Olin Downes, eminent music critic of the *New York Times*. Another outstanding tribute to the famous hall is an out-of-print book by Ethel Peyser, *The House that Music Built*. The Carnegie Hall files, as well as those to be found in the New York libraries, are embarrassingly thin.

The foremost events were, naturally, the opening ceremonies on May 5-7, 1891. Peter Ilitch Tchaikovsky was guest of honor and conducted several of his own compositions, including *Marche Solennelle*, *Concerto for Piano with Orchestra* (B Flat Minor, Op. 23) and the *Suite No. 3 for Orchestra*. Of the opening concert, the *New York Herald* stated: "The audience was most interesting as a study of music lovers not under the pressure of mandates of fashion. . . . There was no idea of chatter. There was no coming and going of dandies and mouthpieces. All was quiet, dignified, soft, slow and noiseless, as became the dedication of a great temple."

Tchaikovsky's diary states, under date of April 27, 1891: ". . . Reno (Morris Reno, president of the Music Hall Company, which had invited Tchaikovsky) told me I was

expected at the rehearsal. A magnificent building. We got to the rehearsal just at the end of Beethoven's *Fifth Symphony*. (Walter) Damrosch, who was conducting without his coat, appeared very pleasant. I had to answer the cordial greetings of the orchestra. Damrosch made a little speech. More ovations. I could only rehearse the first and third movements of the First Suite. The orchestra is excellent."

Pianist Adèle Aus der Ohe, who was soloist for the Tchaikovsky Concerto, was mentioned in the composer's notes of May 4th. "Reno told me some interesting facts about Aus der Ohe's American career. Four years ago she obtained an engagement at one of the symphony concerts to play a concerto by Liszt (she was one of his pupils) and came over without a penny in her pocket. Her playing took with the public. She was engaged everywhere, and was a complete success. During these four years she has toured all over America, and now possesses a capital of over \$100,000. Such is America!"

May 9th: "My concerto went magnificently, thanks to Aus der Ohe's brilliant interpretation. The enthusiasm was far greater than anything I have met with, even in Russia. I was recalled over and over again; handkerchiefs were waved, cheers resounded—in fact, it is easy to see that I have taken the Americans by storm."

May 10th: ". . . Dining with Carnegie. During the evening he expressed his liking for me in a very marked manner. He embraced me (without kissing me; men do not kiss over here), got on tiptoe and stretched his hand up to indicate my greatness, and finally made the whole company laugh by imitating my conducting. This he did so solemnly, so well, and so like me, that I myself was quite delighted."

Originally known as the Music Hall, the name was changed in 1898 to honor Andrew Carnegie, whose munificence had supplied more than 90% of the funds for its construction. Carnegie's widely publicized doctrine was not *noblesse* but *argent oblige*—that the amassing of wealth implied responsibility for returning the surplus to society for the benefit of society. There has been a popular misconception that Car-



Andrew Carnegie

—Courtesy, Museum of the City of New York

negie's declared philosophy was simply "He who dies rich dies disgraced." What he actually meant was that the rich man "dies disgraced" if he fails to use the talents that he demonstrated in achieving wealth to distribute his fortune during his lifetime for the public good. Carnegie soon realized that to give away money *wisely* was a fearful endeavor. His public gifts, outside of private charities and pensions, amounted to \$333,000,000!

William B. Tuthill was the architect for the Music Hall, the glories of which are physically faded now. The constant stream of artists and patrons that have passed through it for the past 69 years has given it that exhausted and patient look that a well-utilized public place gets. But it still courageously holds its head up, perhaps with the conviction that whatever happens will be an improvement, and that the new Lincoln Center for the Performing Arts will take up, and advance even further, the cause of music. We must be grateful for the acoustical perfection that has blessed Carnegie Hall. A professor of the Paris Sorbonne once said that the hall was an acoustical freak, not likely to happen twice. Not only was the structure and arrangement to be considered, but other elements such as the particular kind of rock on which the place is built.

The true character of the building, though, is not reflected in acoustics, but in those who have been in-

fluenced in some way by its very existence. As a roving reporter of sorts, I have attempted to pass on a present-day reaction from all walks of life to the pending demolition, including comments made by great conductors of the past. They speak for themselves.

Patricia Wilde, Ballerina, New York City Ballet: "Carnegie Hall and the Met are the only places in America that have musical history worth preserving. It is a very great shame that we don't have any place else; could they not at least have waited until the new Lincoln Center has been completed? Where will these people go?"

Paul Swan, *mime danseur*, portrait artist and one of the tenants of longest standing: "I won't leave until the bricks begin to fall! I think it is sacrilegious to tear down such a shrine to beauty and art. The Ford Foundation, or some such organization, might well establish this as another City Center. The marvelous acoustics alone are worth preserving! And where will the pigeon tenants go? They are surely the most cultured and privileged of all! They live and eat here, all the while absorbing the most high-brow musical vibrations to be found anywhere. They, too, sincerely hope that they will not lose their grand home, where they are allowed to coo along with Bach, Brahms, Beethoven, Bartok and Barber."

The late Serge Koussevitzky: "When I come to the stage at Carnegie Hall to conduct a concert, as soon as the music begins I forget all the surroundings for I have the impression of a sonority like a Stradivarius. In my own experience I am acquainted with all the principal halls of Europe and those in the Eastern part of this country, and it is my conclusion that Carnegie Hall is one among the very few best auditoriums, acoustically. It will be a pity if one day an idea should come to anyone to abolish this historically and musically ideal auditorium."

The corner news dealer: "What is my reaction to Carnegie Hall coming down? I think the majority feel as I do—that it's an eye-sore. It won't affect me one way or another."

Patron at luncheon in the famous Russian Tea Room: "Oh, all this is a myth. It is not a public institution. It is a privately owned building that

is failing to pay off. If it was government-owned, it would be another matter. But obviously the public is apathetic, except for those who reside in the structure itself. Funds simply cannot be raised to preserve the monstrosity."

Angelo Gentilella, barber, Carnegie Hall Barber Shop: "I like the old place, but that's because I like music. I played the drums many years ago and often have jam sessions with friends that I used to play with in a high school dance combo. But the closest I was able to get to Carnegie Hall was *here*. Now that it's coming down, I'll never get any closer."

Long and Short Hair

Joseph Puliafico, manager of the barber shop, cuts the "long hair" of Mischa Elman and Igor Gorin, as well as the "short hair" of Barney Ross and Meyer Davis. (It is rewarding indeed to see Italian eyes "light up" when music is mentioned. Perhaps it's a reminder to those of us who are engulfed by the field of music to guard against the jaded, lethargic attitude that can develop from constant exposure to frequent abuse of the art.)

Carnegie Hall elevator man: "I won't be surprised in any case. There's been talk of its coming down for years and years." With a smile, he concludes, "I'll simply get a new job — maybe a better one."

Anonymous New York journalist: "I think it can come down and be forgotten!"

Tenant Maria Nevelska, ballet instructor: "I would prefer that it stayed, of course. It should be preserved as a museum. It's a perfect shame to destroy such a unique place that is so rich in cultural heritage."

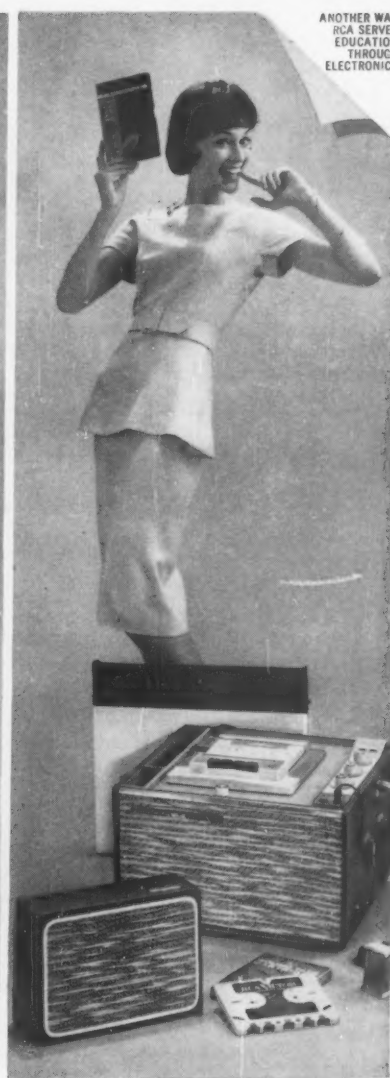
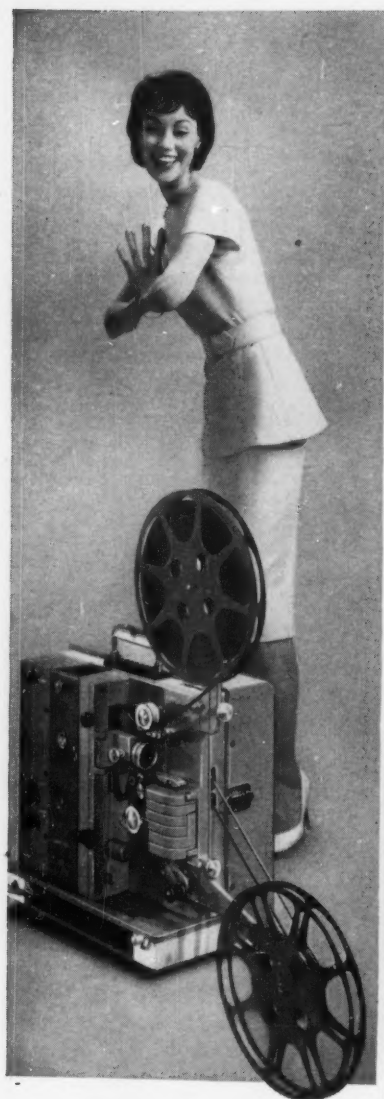
The late Sergei Rachmaninoff: "I enjoy playing in Carnegie Hall not only because of its superior acoustic qualities, but also for the pleasure of playing to such appreciative and musical audiences. In addition to this the Hall is dear to me personally. I can never forget that the opening concert took place with the participation of Tchaikovsky. My only regret is that the portrait of Tchaikovsky, whose works are so often performed in Carnegie Hall, no longer appears in the artists' room."

(Continued on page 90)

The Music Educators National Conference (1201 Sixteenth Street, Washington 6, D. C.) has published a valuable report to educators—*Music Education Materials*, a selected bibliography prepared by MENC's Music Education Research Council. The Committee on Bibliography of the MERC includes Earl Beach, N. Lawrence Burkhalter, Rose Marie Grentzer, Colleen J. Kirk, William B. McBride, Theodore F. Norman, Harvey Parsons, G. Russell Ross, Ralph E. Rush, Gladys Tipton, Mary Tolbert, Joseph J. Weigand and George E. Wilson.



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The Ideal of Teaching Music

YEHUDI MENUHIN



THERE must come a time in every person's life, as for that matter in every animal's life, when the need to communicate to the younger, the as yet inexperienced or often ill-experienced, becomes dominant.

In my own case it is only within the last few years that I feel I have achieved sufficient clarity, both in object and in method, to feel I have any justification in wanting to share whatever it is I may have gleaned from my many years with my violin and with music.

Certainly the path of each person is a unique one, and therefore the obstacles and contingencies on each path may occur in different places and in different ways from one another. Yet certain general principles can nonetheless be drawn, which may be of benefit to all.

Yehudi Menuhin, one of the best known violinists of all time, is a native New Yorker, but spent his childhood in San Francisco, where he began the study of the violin at the age of four, with Louis Persinger. After making a world-wide reputation as a "Wunderkind", Menuhin developed into a mature artist of the highest rank and is today one of the most popular performers in his field. Recently he has taught at Gstaad, Switzerland, besides opening the Lucerne Music Festival with Beethoven's Violin Concerto, and now joins the faculty of the Manhattan School of Music for further educational work.

I have been fortunate in having as my own teachers people of the greatest integrity, inspiring musicians, dedicated to their art. Perhaps it is natural that in thinking of them I should feel that part of my desire to communicate is also part of their legacy, which is therefore my responsibility. Louis Persinger, who is fortunately hale and hearty and still able to talk for himself, is doing so successfully and with his usual devotion at the Juilliard School of Music in New York City. Georges Enesco and Adolf Busch are no longer with us, and yet at certain moments I feel their presence, almost more so than when I was a young man, or a boy, studying with them. Many of their words in fact have, if anything, gained weight and conviction in the intervening years.

First Experience

My own experience in teaching can be dealt with quite easily as it is of very recent vintage. Of course, I have right through the years given such help as I could, but I did not have a continuous association with any one particular person until in 1955 young Alberto Lysy, then in his teens, who had just won First Prize at the Brussels Concours de la Reine Elisabeth, at which I was a member of the jury, wrote from his native land, the Argentine, to ask if he

might spend some time with me. As he had made a most favorable impression, both musically and humanly, I could not refuse, and although the time I was able to give was of necessity very limited and the sessions rather sporadic, I have over these four years acquired a certain experience and formulated certain ideas which I was able to apply. Whatever he may or may not have learned, my benefit has been certain! It was very heartening to see at the last Concours de la Reine Elisabeth last May the very high level of violinistic instruction which is now to be had in the United States. Institutions like the Curtis and the Juilliard School of Music, and the distinguished professors in the first ranks of our main orchestras, ensure that young American violonists can comfortably face the most exacting standards anywhere in the world.

I am looking forward to my association, however fleeting it may be, with the Manhattan School of Music in December, and particularly to the direct and first hand contact with the young, talented musicians of my native city. >>>



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Jazz and the Classics

WOODY HERMAN

THERE is considerable wishful thinking nowadays on the subject of successfully combining the classical and popular styles of music. It has been widely argued that there is no longer a clear dividing-line between the two and that they can easily meet on common ground.

With these optimistic and admirable views I am compelled to differ, and my heresy is based upon 23 years of experience with a variety of bands, including four of my own. To paraphrase a familiar quotation, "Jazz is jazz and symphonies are symphonies, and never the twain shall meet."

Actually I have a deep respect for both kinds of music, and I sincerely believe that a good jazz player should have a solid foundation in the classics, particularly the polyphonic works of Johann Sebastian Bach. To me the normal development of an all-around musician is from the serious to the popular, not vice-versa. This is particularly true in the fields of composing and arranging, as well as in that individual command of improvisation which is still the heart and soul of good jazz.

We were naturally flattered when in 1946 the great Igor Stravinsky volunteered to write a piece of jazz for my band, which he called *Ebony Concerto* and which we have recently recorded again in a revised and possibly improved version. For this



composition Stravinsky added a harp and French horn to my regular instrumentation of five trumpets, three trombones, five saxophones (with clarinet doubling) and the conventional rhythm section of piano, guitar, string bass and drums. Frankly it all came out as good Stravinsky rather than good jazz, but we fully appreciated the liberal spirit of the composer.

I am not in favor of burdening jazz with a lot of technical terms, fancy titles and deep-thinking analysis. Music is music, and it all goes back to certain basic patterns of melody, rhythm and harmony,—the diatonic and chromatic scales, the fundamental beats of march and waltz time, the major and minor triads and their inversions. The most skilled of improvisers, who are the real artists of jazz, are bound to indulge occasionally in musical clichés, to rest their decorative variations on what might be called "coat-hangers", just as writers and speakers cannot entirely avoid the

formulas of the English language. Jazz becomes individual and exciting only when it gives new angles to these common materials of both classical and popular music.

It has occasionally been pointed out that every trick of jazz can be paralleled by some feature of the classic technique. The breaks, riffs and "hot licks" are the natural descendants of the cadenzas of instrumental and vocal music of the past. Variations, which were the basis of "swing" and of supposedly extemporaneous choruses, are common in the classics of Haydn, Mozart, Beethoven and Brahms. The "boogie" style, which is essentially a bass pattern with variations above, had its ancestor in the classic "basso ostinato" or "sustained bass", which led directly to such forms as the *Passacaglia* and the *Chaconne*. (Chopin has an inspired boogie bass pattern in his famous *Barcarolle*, and Wagner shows a similar figure at the start of his *Walküre*.) "Progressive jazz" follows the same principles as modern serious music, taking more and more liberties with the conventions laid down by the strict classicists.

Some of these features are bound to appear in any and every type of jazz, and my bands have used them all, from "Dixieland" through "swing" to "bop", "progressive" and "modern." Regardless of the basic materials, the music must "swing" with a rhythmic drive if it is to be recognized as honest jazz. This is the unique element that is practically impossible to describe or explain. It sets jazz definitely apart from the so-called "serious" music of the world, past or present.

My belief in this independence of
(Continued on page 88)

Woody (Woodrow Wilson) Herman has long been recognized as a leader in the field of American jazz, a virtuoso of the alto saxophone and clarinet as well as a conductor, arranger and organizer of top rank. Everest Records are releasing his newest album, "Moody Woody", in November, and he is currently appearing in jazz festivals and touring America in concerts, following spectacular successes abroad.

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A Famous Brass Band Festival

CLARENCE SAWHILL

BAND music is often called "The People's Music", and if this caption be valid, surely we can find no better example than in the brass bands of Great Britain. The annual pilgrimage of brass band music lovers from all over the British Isles to the National Brass Band Championship Festival in London grows bigger year by year. Among those making the pilgrimage are many enthusiasts who have been present to enjoy every National Brass Band Festival, organized and presented by the *Daily Herald* since 1945. The eagerness and enthusiasm of the bands is matched by their loyal friends and supporters, and together they make the festival the most exciting, absorbing day of the brass band year.

Her Majesty the Queen is Patron of the National Brass Band Festival. In the festival of 1958, Sir Arthur Bliss, Master of the Queen's Musick, was chief guest conductor of the massed bands in the evening's twin Festival Concerts in the Royal Albert Hall. Sir Arthur has long shown a real and personal interest in the brass band movement, having written his *Kenilworth Suite* specially for the 1936 National Championship contest.

More than 600 bands in England, Scotland and Wales were expected to enter for the latest series of February-to-May qualifying events. In 1958 there was a record list of 79 bands competing in four national contests, with 19 senior class bands playing in the finals in the Royal Albert Hall. It was my good fortune to be able to attend that contest.

Before the final results were announced, Dr. Denis Wright was the guest conductor of the massed bands, leading off a new series of ceremonies—"Spotlight on Service"—featuring musicians who had given outstanding service to the brass band movement. During his busy thirty-three years among brass bands, Dr. Denis Wright has published more than 800 brass, military and orchestral arrangements. In 1936 he was invited by BBC to organize and run a brass and military band section, and in this work he was responsible for creating innovations and improvements in band broadcasts. His work in the BBC's Overseas and Transcription Services has made his name known in many parts of the world. He has judged more than 200 contests throughout Britain as well as in the Dominions, and was the founder of the National Youth Brass Band.

Adjudicators for the event included Roger Barsotti, Harold Moss and Frank Wright. Mr. Barsotti was Bandmaster to the Queen's Royal Regiment for fifteen years, and on retirement assumed the duties of the Director of Music, Metropolitan Police Central Band. Mr. Moss had brass band experience with the Wingates Temperance Band, the Creswell Colliery Band and the Leyland Motors Band, and has served as an adjudicator throughout England, Scotland and Wales. Mr. Wright's experience as a brass band adjudicator included competitions throughout Britain, the Continent, Australia and New Zealand.

The contest number, *Variations*
(Continued on page 48)



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Christmas Music for Everybody

HARRY BELAFONTE

SOME months ago I signed a contract with the British Broadcasting Company to do a certain number of television shows per year. I believe the invitation was extended to me on the grounds of my reputation as an American performer with a particularly distinctive brand of entertainment — entertainment perhaps which speaks indirectly to people representing many of the world's ethnological differences.

This year I was scheduled to make three television shows for B.B.C., one of which was to be "live" and the other two taped for future telecasting. One of the taped shows will be seen on Christmas Day; we hope it will bring to mind a certain "Yuletide Spirit," brotherhood and understanding. Our show, however, did not encompass the usual Christmas atmosphere. There was no tinsel, Christmas tree or stocking hanging on the fireplace. However, the absence of such customary pleasantries was intentional. There will undoubtedly be an abundance of elaborately conceived festivities broadcast during the Christmas season, and both Phil Stern (producer of the show) and I felt that our primary objective should be to entertain the people of England and present to them a show that best exemplified the simplicity of my own form of musical expression. After all, every entertainer has his own trademark. He has built up a following through his own efforts of artistic communication. His public following exists, to a large degree, because of his par-

ticular style, or perhaps a specialized interpretation of his material.

As an imported performer on the B.B.C., I did not feel that I should conform entirely to a seasonal mood and risk disappointing an audience that wanted to see the ethnic folk material in which we specialize. A performer who is seen regularly in any locale can deviate somewhat from material that would best express his own style, because he will have an opportunity the following week to re-establish his complete audience identification.

Songs of the World

The theme of the B.B.C. Christmas Day show is *Songs of the World*. And, just as the title indicates, the program encompasses the folk songs of almost every walk of life. I brought a small group of accom-



panists with me to England for this show. These are the men, incidentally, who have been so much a part of my act that to appear without them would be unthinkable. I wanted my program to be really "American" in flavor, but also wanted it to have something to say to people everywhere.

My innermost feeling has always been one of *Peace on Earth, Good Will to Men*. As an interpreter of folk music—which is essentially music of the people, created by their own needs and emotions, with words fashioned in their own idiom—I hope to further communicate on this Christmas Day whatever feeling of good will and understanding I can. In spite of a lack of artificial scenic trimmings and ornamentation, I sincerely hope to say a "Merry Christmas to all" through a musical attempt to capture the sentiment of this great holiday in some of the words and melodies so generously passed down to me from past generations—the generations whose echo of *Peace on Earth, Good will to Men* must not be forgotten. ▶▶▶

How Mrs. B. H. Kenna doubled student achievement through electronic equipment for class piano

In Mrs. Kenna's own words:

"For many years I have believed in, experimented with, and taught both private and class piano. I have kept a record of my findings in my experiments, such as interest, length of study, the so-called mortality rate of music students, the attainment of a year's work in comparison with the private student studying the same length of time, etc. Of course, I would not minimize the importance of private study. After one or two years of class piano, I find one class and one private lesson weekly is the best combination I can offer—much better than two private lessons weekly.

"My first piano classes many years ago were taught in a consolidated school in southern Mississippi. My equipment consisted of one home-made table with a rack down the middle of the table for music, wide enough on either side for cardboard keyboards, and benches on either side for seating, a blackboard, one piano, and a staff liner.



Mrs. Kenna's class piano studio facilities include one conventional and six Wurlitzer Electronic Pianos with earphones.

"After many years of teaching with inadequate equipment, I decided to build a studio onto my home. My aim was to serve many people more effectively and efficiently, but in so doing not to make the price prohibitive to the many pupils needing and wanting to study. My first equipment in my new studio consisted of two pianos, card tables with music racks, raised-key plastic keyboards, and chairs to replace the old benches. This was quite an improvement. I soon learned that this was not enough. . . .

"In the summer of 1956, I attended the Chicagoland Music Festival. One event on this program featured one hundred Wurlitzer electronic pianos played in ensemble. At that very moment, a piano for every pupil in class became the goal for my next project. . . .

"I have been using the electronic pianos about fifteen months. My classroom studio is now equipped with one conventional piano, six Wurlitzer electronic pianos, one projector for teaching sight reading for many levels . . . chalkboard, and staff liner. . . .



Piano quartets, trios, duets and concertos are in the repertoire of Mrs. Kenna's students shown here in recital.

"... the many advantages of the electronic pianos (are):

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4. The pianos are easily moved from place to place.
5. With a piano for every pupil in the class (usually six), no time is lost to and from the table to the one piano (formerly used).
6. With the aid of the earphones, you may have pupils working alone or in ensemble.
7. The tone quality is excellent.
8. The action is good. Pupils must lift the finger to play. This also encourages curved fingers for better precision.
9. Classics—Bach, Scarlatti, the original classic duets and the Scarlatti Sonatas are beautiful on these pianos.
10. The electronic pianos are invaluable for theory classes, theory and keyboard harmony. All pupils, whether class or private, study theory or harmony.
11. Last, but not least, the attainment of the entire class was almost doubled last year over previous years for class piano."

Like Mrs. B. H. Kenna of Jackson, Mississippi, many teachers of class piano have come upon similar frustrations in attempting to improvise keyboard instruction using practice keyboards. The Wurlitzer Electronic Piano, designed specifically for use in class piano instruction, actually came into being to solve these frustrations.



Mrs. B. H. Kenna

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In Defense of Modern Music

PETER PAUL FUCHS

A PROGRESSIVE attitude toward art is not something one is born with. It is not even necessarily a result of one's early training, as my own case abundantly proves.

When I was eighteen and had practically finished my theoretical studies, one of my closest friends started to study composition with Alban Berg. He was most vociferous in his praise of the master and tried to persuade me to join him. I informed him very curtly that I was not interested—that I could never study with a man who wrote such ugly music, and that I wanted to develop into a musician, not into a twelve-tone composer. Approximately six months later Alban Berg died.

Whether I was then aware of the priceless opportunity that I had missed I do not know. But I do know that I am aware of it now, and that in a way I am still atoning for the fact that in my foolish youthful fervor I should have cast aside the chance of being close to one of the greatest musical minds of our century. This, of course, was only my personal experience, which does not apply to anyone else. But even

now, when I hear the work of a so-called "radical" composer condemned in terms that smack of stubborn prejudice, or of sheer ignorance, I am compelled to realize how much richer my own musical development might have been had I been able to shake off this narrow-minded attitude at the proper moment.

Defending Progress

Is it really necessary to "defend" modern music? Must we defend ourselves for traveling in airplanes rather than in mail coaches, which in the time of George Washington were considered highly efficient and convenient? Must we defend a composer because he chooses to find a tonal language which is commensurate with the intellectual and emotional developments of his own time, rather than restate what has already been stated most conclusively by earlier generations? Although originality alone is not enough to recommend a work of art, it is still hard to see how a really great work of art could possibly dispense with originality altogether. Good music is always modern during the period of its creation. Gesualdo, Schütz, Bach, Mozart, Beethoven, Verdi, Wagner, Strauss, Bartok and Berg were modern composers. And they all made enemies among the inflexible who cannot comprehend that artistic truth and beauty is bound to change from one generation to the next. Only the second-raters can smugly chew the stale cud of a former generation and still feel that they are contributing. Very frequently their superficial outpour-



ings may even find the immediate popular appeal that is often denied the real genius. This should not astonish us, least of all in music. We need not dig very far to find that Johann Adolph Hasse in his own time was far more famous than Johann Sebastian Bach, that Salieri in fame far outranked Mozart, and that Franz Lachner was far more often performed in his days than Richard Wagner.

However, in all fairness it must be said that when it comes to music, there is more to this phenomenon of lacking recognition for the really great works than the spectre of an unteachable mankind, forever repeating its old mistakes. During the past three hundred years, the language of our Western music has steadily increased in complexity. This increase in complexity is apparent in the elements of melody, rhythm and harmony, although to the layman the harmonic complexity may overshadow that of the other elements. And whenever a composer uses a tonal language of his own, the tragedy is that he must speak in it to an audience that listens with the ears of the past generation. This is bound to create a gap—a gap

The author of this provocative and stimulating article on a currently controversial subject is Director of Opera and Orchestra at Louisiana State University, Baton Rouge, and President of the National Opera Association, Inc. For ten years an assistant conductor at the Metropolitan Opera, he has recently taught at the Manhattan School of Music, received the degree of Doctor of Music from Philadelphia's Combs College and become an Honorary Member of the Bruckner Society of America. Dr. Fuchs was also a speaker at the New York meeting of the President's Music Committee in October.

that can only be bridged by intelligent adjustments on the part of the audience, and by the calm realization that this is something that has happened to every great composer, and that is always hard to understand in retrospect, once the formerly taxing sounds have been adjusted to by the masses of listeners, and have been accepted as something that is natural.

Perhaps George Bernard Shaw described this phenomenon better than anyone else when he stated: "The technical history of modern harmony is a history of growth of toleration by the human ear of chords that at first sounded discordant and senseless to the main body of contemporary professional musicians." This means, by way of oversimplification, that whenever an important work of music is performed for the first time, many of the listeners find it dissonant, ugly and incomprehensible. And just as in marital quarrels, the blame is always given to the other party.

The listener, untouched by even the slightest suspicion that the lack of communication between the work and himself might be caused by his own insufficiency, accuses the composer either of being without talent and incapable of writing beautiful music, or of perhaps being capable of it, but purposely and criminally ignoring his own capability and of deliberately writing bad music in order to be original and to shock the public.

Invective is heaped upon invective, until another composer of a still less familiar type of musical language appears on the horizon. Then the focus of vituperation is shifted to this new composer, and the one who was the original target is given credit for possessing at least a few virtues, since by comparison with the new public enemy "he wasn't so bad, after all." And after a few decades of "not being so bad, after all" a composer becomes a classic.

When Alban Berg's *Wozzeck* was first performed, the composer was openly accused of being a criminal, whose only aim was to destroy all the beauty that existed in music, or of being an irresponsible cynic who had set out to write the most confused and senseless music that he could think

of, in order to enjoy a private laugh because some so-called demented fanatics found it beautiful. How anyone in his right mind can fall prey to either one of these two beliefs is hard to understand. It took Alban Berg seven years of hard work to write *Wozzeck*, during a period when he was not living in very prosperous circumstances and might have spent his time making arrangements of popular songs, and thus improve his financial condition. On the basis of ordinary common sense let me submit that seven years of work represent too much energy to waste on either the preparation of a crime or the creation of conditions necessary to enjoy a good laugh.

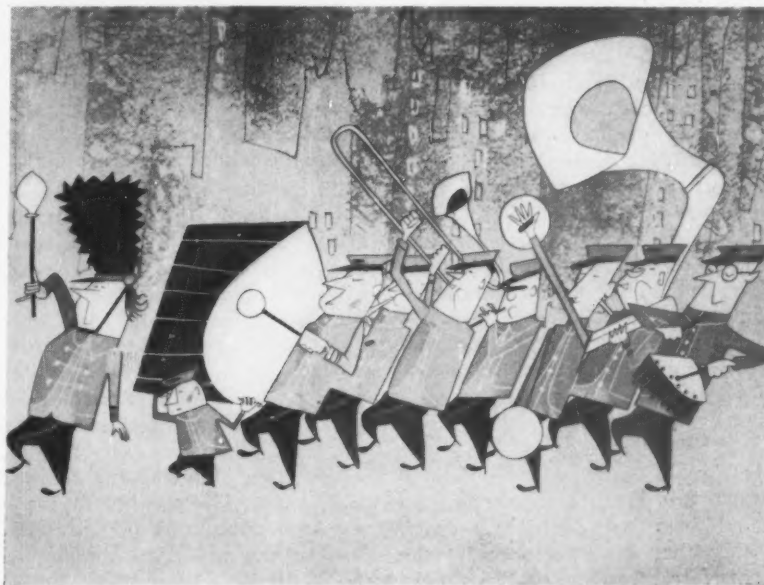
As to Dissonance

To the superficial contemporary observer it would seem that dissonance in music—the most serious accusation that is raised against any composer—should be called a prerogative of our own epoch. We listen to music by Strauss, by Debussy or by Wagner, and it does not sound dissonant nowadays even to untrained ears. This, however, is a fallacy. Just as Shaw explains, the reason why music by Wagner or Debussy does not sound dissonant now is simply that the subconscious mind of the musical public has grown used to it.

But what is this spectre of dissonance that seems to hover over the

writing of any music that deviates ever so slightly from the beaten path? Obviously it must be an atrocious vice. But if it is, why do important composers seem to fall victims to its temptations with such startling regularity? This is indeed a difficult question to answer, if we apply the terminology of the average newspaper critic. He evokes in our minds the picture of a composer, about to write a new work, as having in front of him two boxes,—one filled with consonances, the other with dissonances. If the composer were a sensible man of high moral standing, he would of course use the consonances only and avoid the dissonances. But since he is neither sensible nor moral, he avoids the consonances like poison and uses the dissonances only.

This would be a very nice and simple explanation. But besides not being simple, it is also not even remotely true. According to some critics music has thus degenerated and disintegrated at least since Beethoven. What we seem to have overlooked is the flexibility of the terms used in all critical appraisals. What to one generation seems to be the last word in chaotic, senseless cacophony somehow becomes recognized as a great masterpiece two generations later. On the basis of this often repeated experience, can we not at least attempt to break through the outer shell that prevents the musical masterwork from being recognized



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by its contemporaries? We can certainly try.

As a first step, we must scrap our basic terminology. The term "dissonance" has definitely outlived its usefulness, for it is unscientific. A scientific term must be capable of a clear definition,—the term "dissonance" is not. It will not do to say that "a dissonance is what hurts the ear", for what hurts your ear may not hurt mine. The history of Western music is a history of moving away from the root of an overtone series. The further we move away, the more complicated do the mathematical relationships between the notes of the series become. And as a corollary of the increasingly complicated mathematical relationship, the human ear finds it increasingly difficult to absorb and comprehend the resulting sounds. In the early stages of our music, only the unison and the octave were accepted as consonances,—as being satisfying to the ear. Later the fifth was added, then the fourth, and so on. In our time, the picture has become so involved that we no longer make any attempt to define what is consonant and what is dissonant;—it is largely left to the taste of the individual. And this is rather important, for it proves that there are no scientifically justifiable demarcation lines between consonances and dissonances. The only criterion is the amount of adjustment that has been made by the individual human ear. This explains why Wagner's music was at one time considered dissonant and is now found consonant—that the same happened later with the music of Debussy, of Strauss, of Hindemith—and it is now happening to almost all seriously conceived music.

To find the proper expression of the image of our time is not a quest for originality,—it is merely obedience to the eternal laws of spiritual development. We as contemporaries cannot judge with any certainty affirm that he is a genius, but we should bear that possibility in mind, rather than condemn him by the sheer force of our prejudiced ignorance.

It is possible to use elements from the art of the past, as Stravinsky and Hindemith have shown, but they must be imbued with new life, irradiated by a new light. It is also possible to find a completely new system, such as Schoenberg's twelve-tone technique—a system that is more rigorous than Bach ever dared to dream of. Whether we choose to

identify ourselves with one or the other of these artistic directions is left to us individually. But even if we are faced with the new and completely unfamiliar, we should definitely accept the fact—particularly on the basis of all the illustrations from the past—that for once it may be the listener who is wrong, and not the creative artist. ►►►

MUSICAL PIONEER

(Continued from page 4)

he devoted more and more time to it.

Savannah, a city of historic "firsts," claims Lowell Mason because it was here that he wrote his first hymn, *From Greenland's Icy Mountains*. The original copy in his writing hangs in the choir loft of Independent Presbyterian Church. It was while he was leading congregational singing one Sunday in 1837 that a Boston visitor, impressed with his ability, decided to urge his church in Boston to hire Mason as musical director. Mason, on moving to Boston, took over the music in three churches; of one of them the minister was the eminent Dr. Lyman Beecher. He had hardly settled in Boston when he began to plead for music in the schools and when the school board agreed to his year-long experiment, Lowell Mason at last claimed music as a full-time profession.

Contemporaries spoke of Lowell Mason as a man of personal magnetism and glowing personality. He must also have been a powerhouse of energy because he thought nothing of coming home from a long day of teaching and working far into the night at composing and arranging.

But children continued to be Mason's first love. He had four sons of his own, all of whom followed music as a career. Several song books for children are among the vast number of his collections. In 1831 his *Juvenile Lyre* was published, the first collection in this country of secular songs for children. It was followed in 1832 by his *Juvenile Psalmist*, the first book of Sunday School songs. Many others appeared in the next thirty years. The last one, a three-part collection called *The Song Garden*, was published toward the end of the Civil War.

In Boston the Academy of Music

continued to thrive. When it was founded, only twelve teachers, all living in Boston, attended, but within fifteen years enrollment had expanded to over a thousand and they came from all over the United States.

Mason's program of teaching the teachers expanded still further. Mason's Normal Institutes and Musical Conventions were held in the summer in a number of cities. It is impossible to estimate how widespread an influence Lowell Mason's idea has had on schools all over the country. But this much is sure: every second-grader who joins in a rousing chorus of *Skip to My Lou*, though he may never have heard of Lowell Mason, owes a debt of thanks to the "father of public school music."

DA PONTE MEMOIRS

The Memoirs of Lorenzo Da Ponte, translated from the Italian by Elisabeth Abbott, is a richly bound and illustrated volume published by The Orion Press. The preface is by Thomas Bergin, Professor of Romance Languages, Yale University, and the Introduction is contributed by Arthur Livingston, formerly Professor of Romance Languages at Columbia University.

Lorenzo Da Ponte was Mozart's librettist (*Don Giovanni* and *The Marriage of Figaro*), close friend of Giacomo Casanova, poet to His Imperial and Royal Majesty, Joseph of Hapsburg, first professor of Italian Literature at Columbia University, founder of New York's Italian Opera House, protégé of Clement Moore (author of "The Night Before Christmas") and the founder of General Theological Seminary. His remarkable memoirs are as stimulating and engaging as they are scandalous—a boon to the student of music history.

—R.C.



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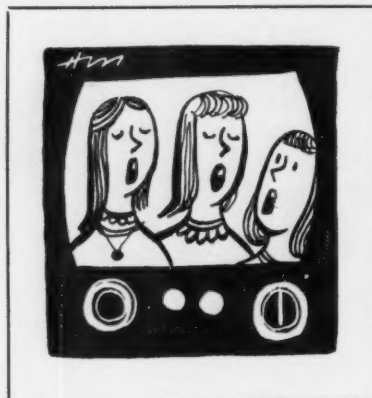


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If the music of a brass band is the only type you will listen to voluntarily, you are probably in your musical infancy. You like rhythm and the blare of trumpets, but you are still incapable of appreciating the more subtle nuances of symphonic expression. You may be artistic along certain lines, or even highly intellectual, but your experience in music is limited, either because you have not become familiar with its literature or because you are more or less tone-deaf. Possibly, you like band music because you subconsciously link it with the outdoors and with parades you used to enjoy as a youngster.

Please don't misunderstand me. Every normal person enjoys the outdoor music of a symphonic band,

beautifully played. But never admit aloud that you can only appreciate marches played by a military band. Your statement will give you away.

If you enjoy Viennese waltzes better than anything else in the world, you may be just plain sentimental. You are the sort of person who would get a great deal of happiness gazing at a bowl of roses.

If, with the late Thomas Edison, you prefer songs like *I'll Take You Home Again, Kathleen*, you just aren't musical at all. You are thinking primarily of the words as you listen. There doubtless is some nostalgic feeling welling up in your soul that craves a familiar song associated with the happy days of youth. But please don't ever say, as the great electrical wizard did, that a preference for classic music is mere affectation.

Humor and Memory

If Light Opera music satisfies your musical needs, you probably have an effervescent personality and a sense of humor as well as a subconscious desire to hear again music you associate with some well remembered “good time.”

If music must have a “program” or story to hold your attention, you may be the mental type who enjoys cross-word puzzles. You are not drinking in the beauty of music as you would the glory of a sunset. You are figuring out a lot of dramatic meaning that is incidental to the composition itself.

If you never go to a concert unless some famous violinist, pianist, or vocal soloist is performing, you are

probably a hero worshipper. You may merely wish to see in person someone whose name has made the bright lights.

If you enjoy “absolute” music written by the great classic composers and played by a string quartet or some other small chamber music group, you are either a sensitive musician or you are fundamentally spiritual. Without any particular cerebration, you feel transported into another world apart from material things.

If Grand Opera is a fetish with you—and you don't attend just for social reasons—you are highly aesthetic. The alternating appeal to the senses, the emotions and the spiritual nature is a feast of feasts to you. You become immersed in a sea of graphic, aural and histrionic art that would completely overwhelm a soul of lesser capacity to appreciate. If you really love opera, you are not too literal-minded either. Otherwise, you would be annoyed by the incongruity of a scene in which tenors and sopranos gasp their last dying notes in trills and roulades requiring almost superhuman vitality.

If symphonic music is your choice, you have doubtless passed through all the stages from musical infancy to manhood. You can sit enthralled listening to the melodies floating in and out among the various instruments, following the orchestration and appreciating the structure of a composition as you might the architecture of a cathedral.

Or, if you have not yet learned to follow the intricacies of symphonic forms and still love symphony
(Continued on page 51)

Alice Keith has long been a familiar name in the field of music education, to which she has contributed a variety of important services. She is now President of the National Academy of Broadcasting, Inc., 3338 Sixteenth Street, N.W., Washington, D.C., where she has won signal success in training all types of aspirants for practical work on the air. Her activities through the years have given Miss Keith an unusual knowledge of human nature as applied to music.



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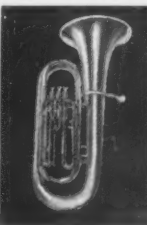
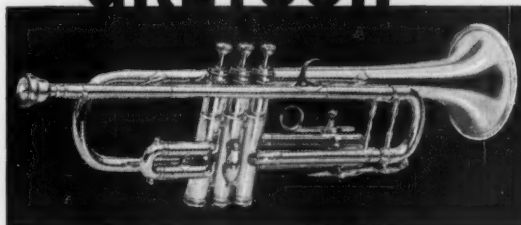
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Thoughts Out of Music School

ROBERT W. DUMM

IF I were able to speak directly to every college student everywhere, I would speak of our singular age, and of the terrible split between thought and feeling that it develops in people—as much to remind myself, as them, of its unprecedented dangers. I would speak of a special need to keep close to artworks—those formations of men wherein intensity of feeling has given permanence.

The frightening trait in many young people today is their intellectual timidity, their fear of striking out, which prevents them from taking even the first steps of natural curiosity (and satisfaction) in their work. Quite early in life, their curiosity seems to get blighted, and they miss the feel of the liberating process—the assurance of having found out something for one's self.

It is neither natural nor healthy for young people to show a resistance to ideas, at the very period of life when they should be taking in all that the imagination can hold. The constant question, "Do I have to?" . . . a normal sign of teen-age rebellion . . . sounds more sinister from young adults.

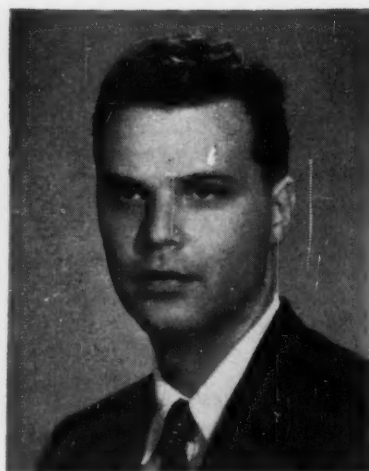
Three recent everyday events keep haunting me. I recall a Freshman English class where the work in hand was the preparation of a library research paper. At the suggestion that the first clues be tracked

in several encyclopaedias, hands shot up in a reflex: "Why do we have to look at books we're not going to use in our papers? We're so busy."

I forget what answer I gave them: . . . "your survey will show you what you can 'use;'" or, "the search may turn up another, more interesting subject." Further, I did not go,—that the search was, after all, a part of the great search for truth, man's privilege and prerogative. That would have seemed a sentimental evasion. Nor did I tell them they had to do it because it was an assignment; that only would have hardened their resistance. The answer hardly matters, for the blank looks it drew made one want to get on to other things.

Fast and Loud

I also recall a Freshman piano student who was poorly prepared for college, but who would not practice Bach or Beethoven, or any music at his own technical level. Instead, he would belabor for hours the loud and fast parts of a Liszt Rhapsody he had heard a Senior play, until he built up a sort of rote reflex for them. Lesson after lesson went by. Neither explanations, entreaties nor threats of failure did any good. Finally, the teacher gave in, and allowed him to turn his full attention to learning what at best could only be a large monkey-trick, devoid of musical grasp. The student happily worked his heart out, and turned in a sketch of a piece, at a cautious practice tempo. To the student, it sounded grand, and he pretended not to notice the sham in his victory. But the teacher had a distinct sense of defeat.



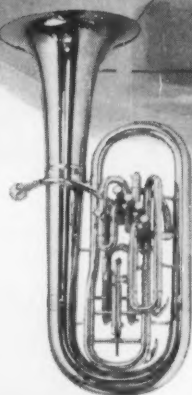
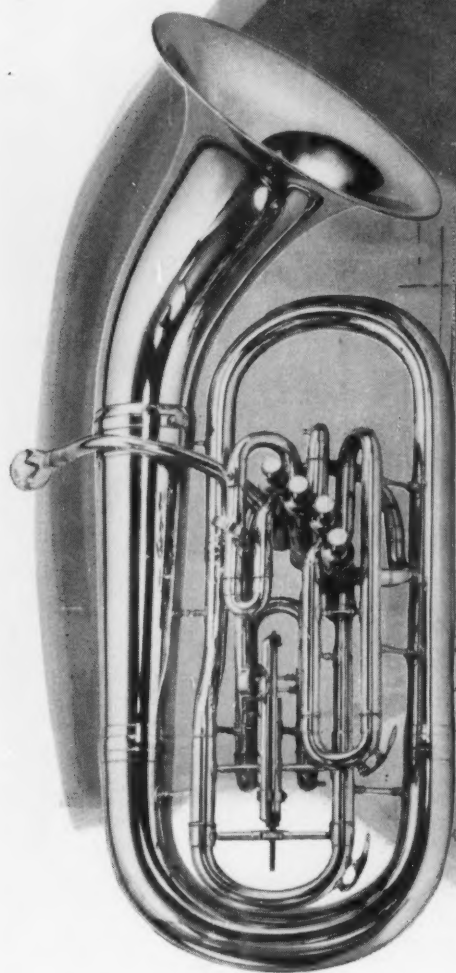
The third case was also routine, but strangely shaking just the same. A graduate class in music was given a reading in an interesting but controversial book by Arthur Abell. The passage claims to set forth a word-for-word account of the inner life of Brahms, dictated by the composer the year before he died. The gist of it was that Brahms had a way of tapping inspiration, and never considered he was "composing" until he felt moved by a larger force.

Along with the assignment, I had given out some poser questions, and the results were worth remembering. Some seemed to put "inspiration" dead-center in a pink abstraction; others thought of it mechanistically, like switching on a light; and one wrote at the bottom of his page, "Brahms' spiritual development, while interesting, does not offer any practical application to the understanding of his works."

It was a fair point, and deserved an answer, if only to rescue the issue from the area of right and wrong answers. I made a try: "The 'impracticality' of this information
(Continued on page 57)

Robert W. Dumm is Dean of the Boston Conservatory of Music, a weekly broadcaster over the Concert Network in Boston and New York, a regular contributor of music reviews to the "Christian Science Monitor" and Education Editor of the Junior magazine of the National Federation of Music Clubs, for which he is writing a series of thirteen articles addressed to teen-agers.

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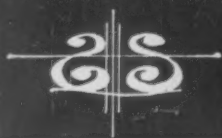


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Christmas Music for the Organ

FREDERICK SWANN



THERE is a general trend among organists and choirmasters throughout the nation to improve the musical standards in the average church. This is indeed praiseworthy, and is due largely to the efforts of such organizations as The American Guild of Organists and various enterprising local groups. One of the greatest steps in this direction has recently been taken by the American Guild with the establishment of a Certificate in Service Playing. This is intended primarily for organists who, for one reason or another cannot aspire to the more academic certificates granted by this large and influential fraternity.

In spite of the general repertoire improvements there is still a noticeable lack of taste shown in both the choice and performance of Christmas music. The worst offense is in the realm of choral music, but our primary concern at this time is literature for the organ.

There is much fine material from all periods and schools of composition. Some organists show very little initiative by programming one style persistently year after year.

As organist in one of the outstanding churches of the Americas, the Riverside Church of New York, which possesses the world's largest carillon, author Frederick Swann is gaining distinctive recognition for his weekly organ recitals. A graduate of both Northwestern University and Union Theological Seminary, he is a member of the National Council of the American Guild of Organists, having been associated formerly with the Brick Presbyterian and St. Bartholomew Episcopal Churches of New York City.

Very often the individual requirements of the specific service for which they are playing are also ignored. This sameness of selection can be as offensive when it consists of pre-Bach and Bach chorale-preludes as it is when the programming is limited to sentimental romantic drippings with such fanciful titles as *Angelic Voices and Shepherd's Pipes O'er Yon Hill*, *Donkey Lullaby to the Blessed Virgin's Child*, and *Straw Sketches from the Manger at Bethlehem*.

On the other hand, choosing the very best music and placing it poorly is equally disturbing. On a recent Christmas Eve a visit was paid to one of the most beautiful churches of New York City. The magnificence

of the building was enhanced by the floral decorations and the dim light of hundreds of candles. The organ is one that could hardly be improved upon, and the organist enjoys a national reputation. The worshippers gathered quietly and a most appropriate mood prevailed. Enter the organist. The Prelude title looked very fitting on the Order of Service — *The Nativity* — *God Among Us* by Messiaen. But, when the music began with its extreme dissonances and bombastic registration, it was anything but conducive to worship, and the hushed Christmas Eve mood was totally shattered.

A work of this style should be limited exclusively to concert use. At festival services throughout the year some works of concert proportion are often not out of place; indeed they may be highly desirable. However, such a spot is difficult to find for services around the season under discussion. This does not exclude light music, nor music where high dynamic levels are attained. But the greatest of care must be given to the choice and the placement.

Many churches have an annual Candlelight Christmas Carol Service, which will invariably include many familiar carols sung by the congregation, and several anthem arrangements or lovely carol cantatas (such as *The Christmas Cantata* by Geoffrey Bush or *The Birth of Christ* by Bruce Montgomery) by the choirs. The age-old carols are time-proven, and loved for their simplicity. Un-

(Continued on page 49)



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ALFRED MIROVITCH

IN bringing music to the people as a great power for the Good and the Beautiful, the teacher of music is the most important factor—a factor far more important than is the artist. True, the performance of the individual artist enables us to experience, as nothing else could, the power of music to move and elevate; but it is the teacher and the scholar who in their labors fundamentally affect the esthetic development and artistic consciousness of the community. It is the teacher who can cause music to be a lasting influence on the lives of people. And it is the teacher who, in hundreds of towns, and for many millions of people, is the only link with living music, the only guide towards its appreciation, the only carrier of its message.

If we have this passionate awareness of our great responsibility, if we fully realize the power of music and are fervently resolved to use this power for the good of our fellow man, should we not, as true educators and in deep earnestness of purpose, examine our entire approach, our attitude toward the teaching of music, as well as the measure of our own preparedness to meet the greater demands of our time and the needs of the rising generation? Should we not ask our-

selves why every year thousands upon thousands of children and young people give up—or are made to give up—music after only a very few years of study? Or why there exist in our country countless teachers who are carrying through life a feeling of inferiority, to whom music is only drudgery and a slender means of support?

If we can find an answer to these questions, should we not combine all our efforts to combat whatever causes these conditions? I feel that to find the answers and to learn a constructive lesson from them, we must turn back to those who were, in the past in the Old World, and are now, in our country, the leaders in the teaching of music.

Masters and Leaders

I refer to the Master Teachers; I refer to the artists who teach; and I refer to the heads of institutions. It is in their halls of learning that the young pianist and teacher gets his training, and it is there also that the young teacher receives the foundation of his entire approach to mu-

sic and the foundation of his attitude and psychology of teaching—all of which he will, in turn, transmit to his pupils. It is there also that in so many hearts first is born that feeling of inferiority, that feeling that a deep, unbridgeable gulf exists between the few who are "talents" and all the others; the feeling that real music-making is the privilege of the few and that the many others are merely permitted to worship at the steps of the shrine.

The intimacy so easily established between the music teacher and the pupil through sharing the expression of beauty in music gives the teacher unequalled opportunities for exerting a deep influence on the pupil's character and life,—and thus truly fulfills his mission as an educator. But only if the music teacher can himself play, will he be able to first arouse and then develop real interest and love for music in the student. He need not be an artist or the possessor of a virtuoso technique, but he must have a sufficient command of his instrument to show the pupil what the music can be like. Our first reaction to music is emotional—and instinctively the child demands the same stimulus of emotion. The teacher must play for the pupil, and play frequently. The piano teacher who does not play fails in one of his most important functions.

The great talent and the great artist are among the most beautiful manifestations of the human spirit—and it is just that the nation should feel proud of its men and women

(Continued on page 73)

The late Alfred Mirovitch, noted pianist, lecturer and editor, recently had been teaching at the Boston Conservatory as artist-in-residence. This article appeared in the Conservatory Bulletin, abridged from an address to the Music Teachers National Association in Washington, D.C., and is here reprinted by permission.



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ANCIENT Korean court music is called Ah-ak or "Graceful Music," and includes three classes: Ah-ak, Tang-ak, and Hyang-ak. The origin of the term "Graceful Music" can be traced to Confucius' *Analects*, in which the Oriental sage longed for graceful music after its corruption by the lewd, obscene music of Cheng. Although by "graceful music" Confucius meant nothing more than good, decent music, the term later came to be used to indicate only such orthodox music as was performed at the court rituals, audiences and ceremonies.

The Chinese prototype of "graceful music" is said to have been definitely established during the Chou Dynasty (1122-255 B.C.). It came to Korea during the reign of King Yehjong of the Koryo Dynasty (918-1392 A.D.) and has been handed down to this day almost in its original entirety, while it has long been virtually out of existence in China, where it was born. The preservation of the music and its instruments, of which the Koreans are very proud, is extremely valuable in that it carries down to us the essence of the ancient art of the Orient which might otherwise have been lost.

Following its introduction into Korea, Ah-ak was used at the worship of Heaven and Earth, at memorial services of royal ancestors, at Confucian temple rites and at various

sacrificial rituals and court celebrations. The fate of the court music was intertwined with that of the court it served, and consequently had its ups and downs as dynasties rose and fell. Its first eclipse came when the Koryo Dynasty waned and the Yi Dynasty (1392-1910 A.D.) rose in its place. It was not until the time of King Sejong that "graceful music" emerged with renewed brilliance.

The great king was not content with merely inheriting the old music, but restored it to its original form of the Chou system, ordering his musicians and scholars to undertake a thorough study of books on music, and setting up Boards of Custom and Musical Instruments. It should be emphasized that Park Yun, his master of music, played an

important part in accomplishing the monumental achievement.

Today the pure orthodox Ah-ak can be heard at the Suk-jun rites of the Confucian Temple (Sung Kyoon Kwan, formerly known as Moon Mio). Suk-jun is celebrated once a year on the birthday of Confucius, August 27 of the lunar calendar. The ceremony begins with invocatory music played at "Hun-ka" under the eaves of the "divine gate" on the south. After the spirit is ushered in with invocatory music, silks and sacrifices are offered before the altar, while other music is played at Tung Ka on the terrace in front of the shrine. And then "divine wine" is offered three times, with music played alternately, Hun-ka and Tung-ka. The rite ends with music

(Continued on page 62)



(OPI Photo)

Musical instruments and players of the court music of the Yi Dynasty.

This article, by a recognized expert on the subject, is one of a series on the music of the Orient, currently featured in MUSIC JOURNAL. The authoritative material supplied by Kyung Lin Sung is made available through the courtesy of the magazine KOREAN SURVEY, Washington, D.C.

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Grand Opera in a Small City

JACK M. WATSON

SUPPOSE it's mid-September and you're in a middle-sized American city—Grand Rapids, Michigan, or Nashville, Tennessee, for example. Your aesthetic appetite quickens, and you suddenly get the urge to hear a live, flesh-and-blood opera performance. Chances are you're stymied—completely stymied so far as satisfying this Thespian desire. It's football, movies, TV, or at best a recorded operatic performance for you.

Imagine, though, that you are in Kassel, Germany. Kassel is no larger than Grand Rapids or Nashville, yet there you could look forward to an eleven-month season with opera performed six nights a week, very often with a young American singing a leading role. And if you had happened to be there during the week of September 14, you would have had the very special privilege of attending the gala program which opened the new *Staatstheater*—an enormous development devoted to the theatrical arts.

This new *Staatstheater*, you discover, is a dual affair consisting of not one but two theatres—the *Grosses Haus* (large theatre) for opera and the *Kleines Haus* (small theatre) for drama; and you are amazed by the scope and variety of the program planned for the opening week: the premiere of *Prometheus*, a new work by Rudolph Wagner-Regeny; Beethoven's *Fidelio*; Puccini's *Turandot*; and *The Beggar Student*, a popular operetta by Carl Millöcker.

The same week's program for the small theatre you find no less ambitious: *Maria Stuart*, a famous tragedy by Schiller; a first perform-

ance in translation of a play by Thornton Wilder; a first performance, also in translation, of a comedy, *Der Privatsekretär*, by T. S. Eliot; and a first performance of a fantasy, *Der Wald*, by Ezio d'Errico. Here, you no doubt agree, is international theatre and a bill of fare to tempt the most sophisticated.

Viewed from the outside, the building that houses this mammoth enterprise strikes you as an outstanding example of modern theatrical architecture. Occupying an entire city block, with the two theatres located at opposite ends, the huge rectangular building is quite definitely German in character, although ultra-modern in design. Located in part of the city that was almost totally destroyed during the war, the *Staatstheater* is surrounded for the most part by large, new, modern buildings and beautifully landscaped gardens and parking areas. The entire effect, you feel, is one of vitality, optimism and architectural harmoniousness.

When you enter the building you are no less impressed with its elabo-

rate administrative offices, ample dressing-rooms, orchestra quarters, wardrobe rooms, carpenter shop, lighting and recording control centers, rehearsal rooms, auditoriums and stages—all built with the idea of the greatest possible functional utility.

The organization and operation of the *Staatstheater* is just as elaborate as you would suppose for such a complex theatrical enterprise. While the *Staatstheater* is controlled by an over-all administration, each theatre, opera and drama has its own separate organization and staff of professionals. The opera company is completely self-contained in the sense of staging all its productions without importing outside artists. In addition to two conductors and artistic and technical officials and workers, it employs on a full-time basis sixteen principal vocal soloists, sixteen solo dancers, a chorus of forty-four, a dance ensemble of twenty, and an orchestra of seventy.

As an American you would have been pleased with the young American tenor Marion Alch's singing of the lead in the first performance in Kassel of *Turandot*. He is commanding in the part, his voice is of excellent quality, and he sings with musicianship and authority. His acting is effective by both American and German standards, and he is obviously a favorite with the Kassel audience.

When you query Alch, you find that he is a native of Illinois, a graduate of Juilliard, and has a master's degree from Teachers' College, Columbia University. He and his wife, known professionally as Sylvia
(Continued on page 71)



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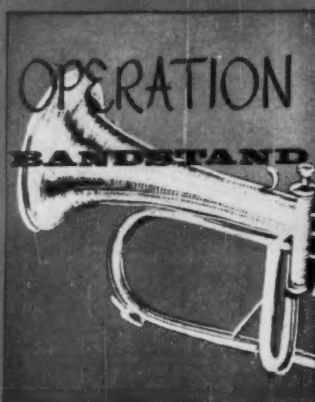
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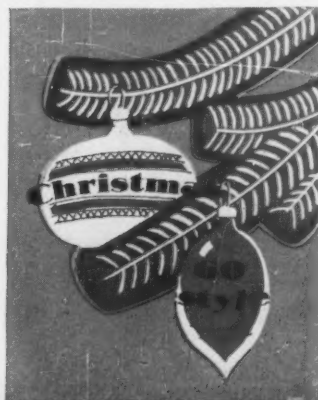
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(Choral-Elementary): new music as bright as lights on a Christmas tree—for the elementary school singers.



—Photo by Helen Merrill

THE timeless problem of finding something to say (content) and then finding a way to say it (form) is one that beleaguers jazzmen as it does any creative artist. Of course, by definition, a jazz musician automatically has "something to say"; the problem seems one of placing it in a frame that allows for the greatest freedom, the highest level of communication with an audience and, above all, *swings*.

It is the last little intransitive verb that causes all the trouble, because in "serious" music, a great composition, whether it be an invention or a symphony, may "swing" (possess that particular combination of factors that lends a natural propulsion to a piece), or not "swing" and still be a great work. In jazz, this is impossible; jazz must swing in order to justify its very existence and every fiber of content and form must exist for this purpose.

Now, by swing I do not mean thumping time in 4/4. Swing can be melodic (improvised line), harmonic (chord progressions) and rhythmic (time factors). Good jazz must contain at least one of these elements;

great jazz always contains all three.

What has happened in the present era of jazz intellectualism is that jazzmen are no longer taking their form from the natural evolution of their ideas; they are arbitrarily inflicting foreign, unrelated classical forms on their ideas, which creates a strange hybrid, some of which is popular, little of which is good. There are many reasons for this: the search for respectability; the enticement of fans who find jazz "crude" and the need of presenting second-rate ideas in a first-rate package. I am not saying that all classical form is bad for jazz. I am saying that unless classical form is first transformed into jazz terms, it can never achieve its purpose. Four masters of this "transforming" process who occur to me are Jelly Roll Morton, Art Tatum, Teddy Wilson and the early Duke Ellington. In the work of each of these men, it is relatively easy to trace their "classical" influences, but, in each case, the influence has been ineluctably changed into something that was not there before.

The problem today is that this "transforming" is not present in contemporary chamber groups. Rather we find a shotgun wedding of two dissimilar streams of thought and feeling which results in what one might call "classical jazz" or "jazzical classics". Unfortunately, in such a fusion, we find ourselves listening more to *how* something is being presented rather than *what* is be-

ing presented. After all, classical music began as folk music and achieved its present distinction from molding its own original forms; let jazz do the same. If we can borrow a page here and there from classical technical traditions, all well and good, but to simply dump jazz into any mold that does not naturally evolve from jazz itself can only end in disaster. We spent the first forty years of jazz discovering what it is; we have spent the last twenty years discovering what it is not.

Too few people in jazz today realize this, because it is painful for a serious-minded jazzman to accept the fact that his music is actually a circumscribed folk music that simply cannot portray all the myriad emotions to be found in the Shakespeare Sonnets or the Beethoven Sonatas. It is painful because this relegates jazz to the status of a minor art form and, *per se*, assigns the jazz musician a minor role in the big scene. I do not know the answer to this, but this is one of the big problems today; — the jazzman has discovered the world (only after the world discovered him) and it's a very big place. Also, the jazzman, like every other artist, is looking for some kind of permanence in a relatively impermanent art form. Jazz does not seem to be a "timeless" music; it is quite "timeful" in more ways than one, and the natural desire for a permanent document is oftentimes lost in the mad rush for the latest

(Continued on page 84)

John Mehegan, controversial jazz pianist and recording artist (RCA Victor, Decca, TJ, etc.), is jazz instructor at both the Juilliard School of Music and Teachers' College, Columbia University, in addition to reviewing jazz for the New York Herald Tribune. His new book, "Jazz Improvisation" (Watson-Guption Publications), is recognized by leading artists as a most significant contribution to the subject.

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The American Music Conference

INCREASED financial support from music trade associations and individual music firms now provides a basis for expanded public relations and field consultation activities of the American Music Conference. The organization's board of directors, representing all phases of the music industry, initiated immediate action in both areas at its annual meeting in Chicago.

In public relations, additional activities include more extensive work in education and youth publications distributed at the national level. Funds also were approved to develop special features in high school newspapers and the Negro press.

The field consultation program has been broadened to place additional emphasis on literature directed to private music teachers, general education supervisors, public and parochial school teachers, various civic groups and parents. Marion S. Egbert will continue to present both keyboard experience and classroom method workshops before teacher groups, but will devote more time to the preparation of manuals, pamphlets and slide films. These educational tools are proposed to reach more teachers with greater economy.

The board unanimously voted to appoint Egbert a Vice-president in charge of field consultation service, in recognition of his increased responsibilities. Educational consultant for AMC during the past ten years, he has concerned himself largely with the presentation of method workshops and spearheading the establishment of the keyboard experience program. He also is a

frequent contributor to music education magazines, the author of several books and booklets on music, and a guest on many radio and television programs, promoting the benefits of music making.

Egbert hopes to place additional emphasis on the lifetime values of music in AMC's expanded information program, and stress will be placed on the important contributions music makes to other areas of education, such as its help in developing better reading habits.

In directing that activities in the new areas begin immediately, W. T. Sutherland, President, said: "The generous contributions we have received from people throughout the industry show stronger than words the vote of confidence given to the AMC program. It now becomes our task to justify that confidence, even beyond the industry's expectations."

Reporting on field consultation activities for the past year, Egbert said that AMC's field staff had presented 67 workshops to 5,115 teachers or teachers-in-training, and had visited 83 colleges and universities, where the staff presented 193 lectures to a total audience of 12,072.

Through 78 radio and television appearances, the staff reached an audience of 44,885,000 and were on the air promoting music a total of more than 20 hours. The AMC field staff offered their services in developing additional school music programs at 19 major educational conventions.

John W. Fulton, Executive Vice-president of AMC, reported that 16,000 pieces of AMC literature had

(Continued on page 80)

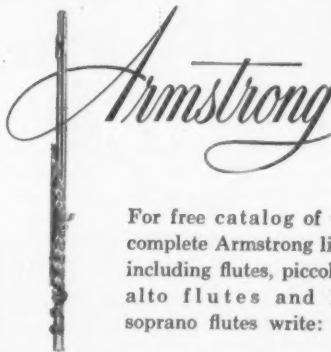


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A Universal Symphony Orchestra

GEORGE HOYEN



WORLD philosophers, statesmen, artists and authors have continuously stated the intrinsic importance and great value of music and the arts in the civilization of man. The great Boris Pasternak went so far as to say that if artists were allowed to direct governments there would never be another war. Is there political stability in the world today? Is there tranquility in the hearts of men? Is there peace?

Governments have spent enormous sums of late to publicize their national cultures through music, drama and the arts. Through the guidance of the American National Theatre and Academy (ANTA) our Department of State has been sending foremost choruses, symphony orchestras, ballet companies and individual artists to various areas of the world, with great success. The press has said it is perhaps the most successful way of furthering understanding and friendship among peoples and nations. Would it not be far better if all countries were able to do the same?

What affects Korea, Chile, Turkey

or Finland certainly affects the United States. The world is becoming smaller and smaller. Music has no national boundaries or chauvinistic attributes and, in its broadest sense, belongs to everyone. All nations should be given the opportunity to develop their own native talent. UNISOMI, an international music organization, is one of the answers to further understanding. Its motto is *World Peace through World Music*. The Universal Symphony Orchestra and Music Institute is a non-profit membership corporation which has already presented distinguished events in important concert halls and private homes of New York, including a Sibelius concert in Carnegie Hall, under the patronage of the President of Finland.

Peace through Music

The creation of a Universal Symphony Orchestra, composed of musicians from each country of the world, will demonstrate that people of all races and creeds can work in harmony toward a common goal—world peace and understanding. UNISOMI is headed by the eminent cellist and great humanitarian, Pablo Casals, with Paul Creston (USA), Paul Sacher (Switzerland), Sir Malcolm Sargent (Great Britain), Ramon Tapales (Philippines), Jussi Jalas (Finland), Heitor Villa-Lobos (Brazil) and Klaus Egg (Norway) functioning as vice-chairmen. On the committee are renowned artists

from sixty-five other countries.

All music educators should now be aware of the formation of such an organization as UNISOMI. In the annals of art and culture there has never been created an international music organization for such a purpose. The student of music should know of this group which hopes to assist more and more qualified artists, composers and conductors in the field of music to gain national and international recognition. Educators and students should realize the effectiveness of art and music as propaganda weapons or, better yet, as peace weapons. According to General Carlos P. Romulo, Philippine Ambassador to the United States: "An international orchestra representing the whole range of cultures of the nations of the world should be one more step forward in establishing international harmony. It should be one way of understanding each culture in the interest of a more intelligent appreciation of the merits of every people." Mrs. Franklin D. Roosevelt has said of UNISOMI: "The idea of a Universal Symphony Orchestra composed of musicians from the world is interesting. Music is one language that requires no appreciation. The listener interprets for himself and gets his own meaning and satisfaction, and I think this orchestra could carry a message throughout the world that would be of great importance." In accepting the Chairmanship of UNISOMI, the famous

(Continued on page 69)

George Hoyen is the founder of UNISOMI and a conductor of international scope. A graduate of the New England Conservatory of Music and the Internationale Akademie Mozarteum (Salzburg), he has frequently toured Europe and South America as guest conductor of such orchestras as the Stadsorkestern in Finland, Teatro Colon Orchestra and the Filharmonica de Buenos Aires. Those interested in UNISOMI may reach him at 753 Madison Avenue, New York City.

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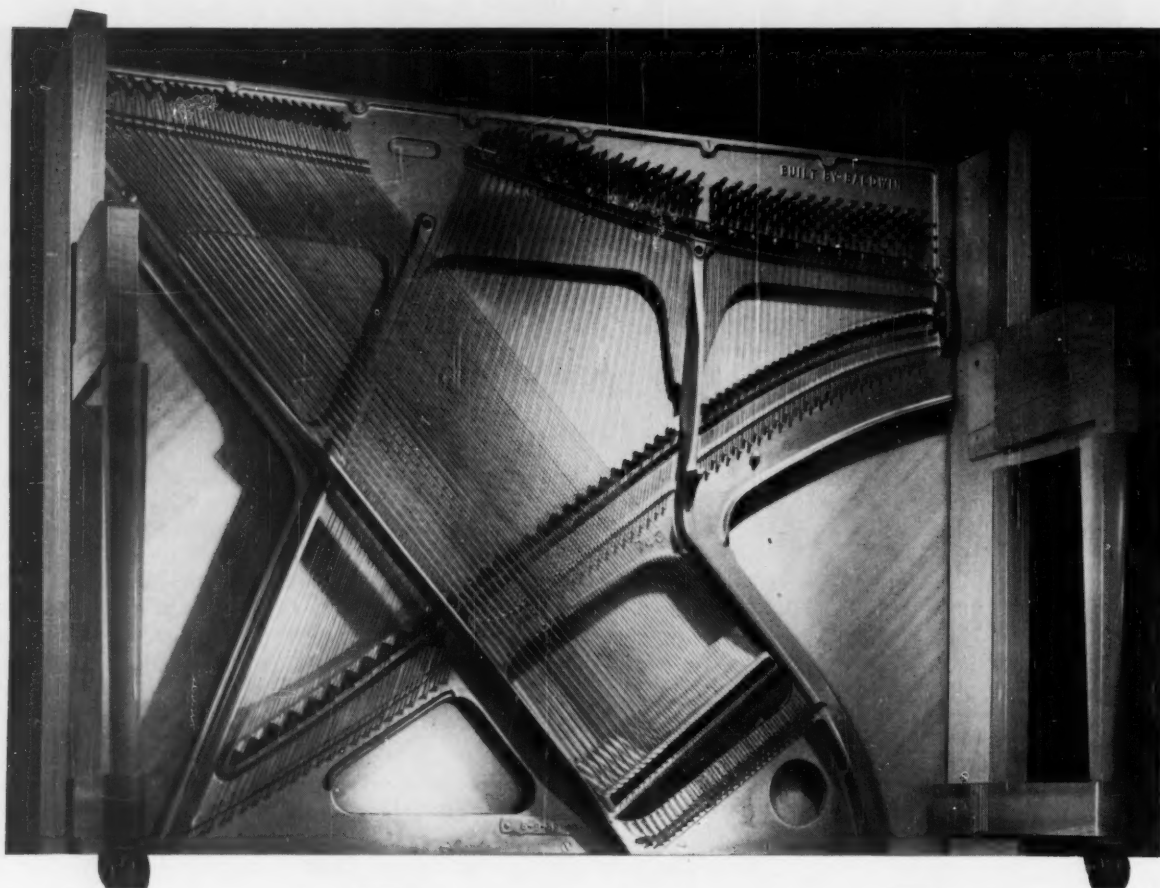
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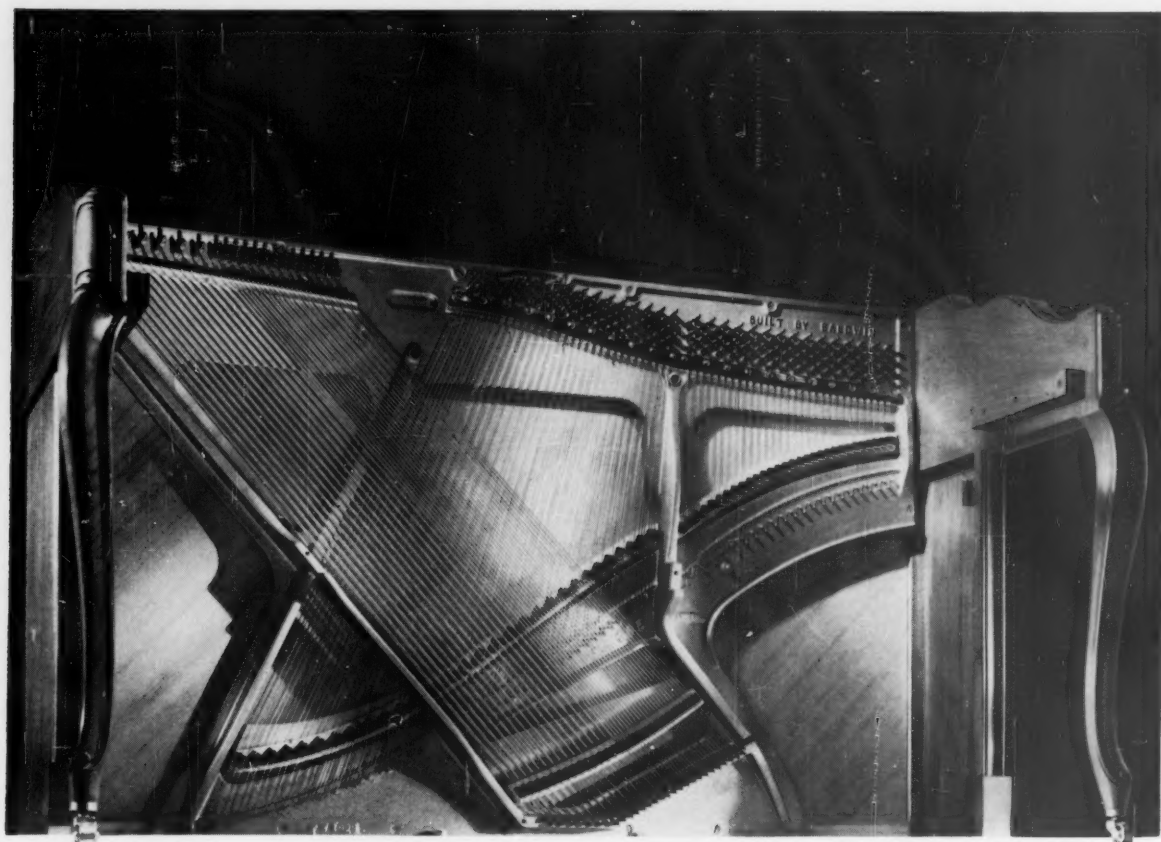


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A FAMOUS BRASS BAND FESTIVAL

(Continued from page 16)

on the *Shining River*, was composed by Edmund Rubbra, whose seven symphonies form the core of his distinctive and wide output. He is considered a "Man of the People", having been born of a working-class family and coming up, as we say in America, "the hard way". It was the late R. Vaughan Williams, who suggested Rubbra as the composer for the 1958 test piece. Mr. Rubbra holds a Doctor of Music Degree and is an Oxford University Lecturer on Music. He was an excellent choice for this great day in the year for the people's music, for it was said that the music he penned for the champions had come from his heart, and he was a man of the people.

The competing bands were thrilling to hear, but the stories behind the bands were even more thrilling. The titles alone may suggest some of these stories: Black Dyke Mills Band, Brighouse and Rastrick Band, Camborne Town Band, Carlton Main Frickley Colliery Band, Crook-

hall Colliery Band, C.W.S. (Manchester) Band, East Ham Borough Band, Gairey Aviation Works Band, Fodens Motor Works Band, Hazells Printing Works Band, Langley Band, Morris Motors Band, Munn and Felton's Footwear Band, Park and Dare Workmen's Band, Pontardulais Town Band, Ransome and Maries Works Band, Rushden Temperance Band, St. Dennis Silver Band and the Scottish C.W.S. Band. All champions!

The popular appeal of the brass bands was brought to me in a personal way when I went through the customs office. On my sabbatical leave, I had visited in England first and would have missed the festival if arrangements had not been generously made for me to fly from Paris to London near the end of my sabbatical trip. My family (wife and two children) were traveling with me on a family passport, but as it was advisable for them to remain in Paris during that time, I was traveling

alone with the family passport. While this was permissible, it was rather unusual, and I was asked to explain the importance of my business, which did not include others on my passport. My first inclination was to imply that my business was top secret, but on second thought I decided that honesty was the best policy. So I simply said, "I want to hear the National Brass Band Championship Concert". The customs officer patted me on the back and said he wished he were going with me. He had attended the concert once, it was a memorable experience for him—and his other words concerning it were lost to my ears as other people pushing through customs widened the distance between us. But I smiled at him and he smiled back, and we were both happy because of brass bands. The man at customs was not an exception—he was the rule. People in the hotels, on the streets and in the stores talked about the brass bands. Royal Albert Hall was filled with people who came to hear their music—the music of bands—the people's music. >>>

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CHRISTMAS MUSIC FOR THE ORGAN

(Continued from page 30)

fortunately some of the anthems are not; but they have been repeated for so many years that the congregations could almost join in them if invited. There is such a wealth of good choral material that this is inexcusable. The fault lies mainly with the director who doesn't bother to look at new material, or who lacks the vision and/or initiative to choose and use the best.

I make this aside to choral music because the same is true with the organ. The instrumental music at a Carol Service should ideally consist of prelude-improvisational material in which familiar and some unfamiliar carol melodies are prominent. For the most part compositions of this type are short, and several should be used. Carol-preludes are in good taste at any Christmas service. To list those available would require a great deal of space. Most publishers will gladly furnish a list. Be very discriminating in your choices; for, as is the case with many

things to be had in abundance, much of the merchandise is inferior. In the majority of pieces used, the melody should be readily heard, and not disguised behind highly ornamental lacework. Occasionally one composition of the medley type, using fragments of several carols, can be effective. A recent example of this is Paul J. Siffer's *Music for the Holy Night*.

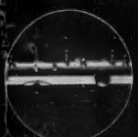
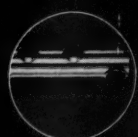
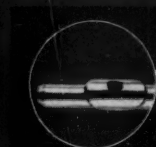
Various Styles

In choosing a carol-prelude group, vary your choices and include a diversity of styles, such as variation, pastorelle, fantasia, scherzo, and definitely meditative. In addition, a treatment of a familiar plainsong such as *Divinum Mysterium* can be used to good effect in either the pastorelle setting of Virgil Thomson, or the more rhapsodic of Richard Purvis. One choice of programming would be a historically developed group, including works by such old

masters as Le Begue, Daquin and Buxtehude; one or two by Bach, perhaps the simple arrangement of *In dulci jubilo* from the *Orgelbüchlein*, followed by the fantasia on the same tune; one of the many romantic composers and a contemporary might fill out the group. This type of arrangement can tend to become very academic and should not be employed as a steady diet. You might want to choose carol-preludes representing various nations, or limit your group to those composed exclusively by Americans or Englishmen. The Pastorelle-Dance in *On Christmas Night* by Robin Milford (from *Three Christmas Pieces*) or an equally charming counterpart should find its way among the more serious pieces, if the group is to be complete with that extra little bit of Christmas spice.

As a general rule it is good to avoid organ transcriptions of such popular vocal works as *O Holy Night*, *The Birthday of a King* and *Gesu Bambino*. These works, all loved despite questionable quality, are much more effective when sung, but organists persist in running them through

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each year. Perhaps to cure this we need to find choirs that sing original organ compositions!

On Christmas Eve the organ should assume a very subdued place. There is hardly a better prelude for this night than *The Nativity* of Jean Langlais. Unfortunately it takes an organ of fair size for best results, but a good organist can make it effective on a small two-manual. Many organists take advantage of the postlude on Christmas Eve for a display. This can be as distasteful as the most mournful Good Friday strains on Easter morning. If the service has been one of quiet joy, you will want the people to leave in the mood established, and with the feeling of reverence that has been conjured up on this wonderful and mystic night. At the Riverside Church in New York, the Postlude on Christmas Eve is always *The Sleep of the Infant Jesus* by Henri Busser. Harp and violin or viola may be used. The mood of the title is so perfectly conveyed in the music that hardly a soul stirs until it is concluded, and then the hundreds of people leave so quietly

that their departure is hardly audible.

Some organists will desire music of greater scope and difficulty than has been discussed, and there are services of music in larger churches which will require it. The Dupré *Variations on a Noel* may be used, in the complete form or with cuts. There are other more standard works such as the *Gothic Symphony* of Widor (based on *Puer Natus Est*), *Christmas Eve*, by Max Reger, and the large-scale chorale-preludes of Karg-Elert, such as *In dulci jubilo*.

High Ideals

Whatever the need, there is proper music available. If we truly believe, as every church organist should, that the best is none too good to offer to God, we will constantly re-evaluate both the choice and the presentation of our part in services of worship. I do not mean to imply that the music should be of such high quality or so far pass the understanding of our individual congregations that of all those present only God comprehends it, but I

would suggest that we beware of the rutty pits into which it is so easy to fall. The music can be simple and easily grasped, and still be worthy. What better time could there be for our annual stock-taking than the celebration of the birth of Christ? >>>

The 1959 meeting of the American Musicological Society will be held in Chicago, December 27-30. Institutions acting as hosts will be Chicago, DePaul, Northwestern and Roosevelt Universities. The program committee is composed of John Ward (Harvard), Joseph Kerman (University of California) and Leonard B. Meyer (University of Chicago).

His Holiness Pope John XXIII has decided to reorganize the famed Sistine Choir; its early origins can be traced to the times of Pope St. Gregory the Great in the 6th century. Msgr. Domenico Bartolucci will direct.

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WHAT KIND OF MUSIC DO YOU LIKE?

(Continued from page 24)

music, you are instinctively musical. Even though you cannot be articulate about what you hear, you are experiencing a mental and spiritual exhilaration unknown to those who limit their musical experience to military bands, jazz or sentimental ballads.

But don't be discouraged. Our likes and dislikes change as we develop. Once we all cried over broken dolls and ate lollypops. Any person desiring to enter the realms of pure enjoyment offered by the highest type of music can do so in this day and age if he has a good radio, a phonograph and the ability to read.

The man, who says he doesn't want to listen to good music because he "doesn't like it" is not so different from the little girl who said "I'm glad I don't like lettuce, because if I did I'd be eating it all the time and it doesn't taste good."

The man who gets genuine happiness out of all types of music is pretty apt to be a well-rounded in-

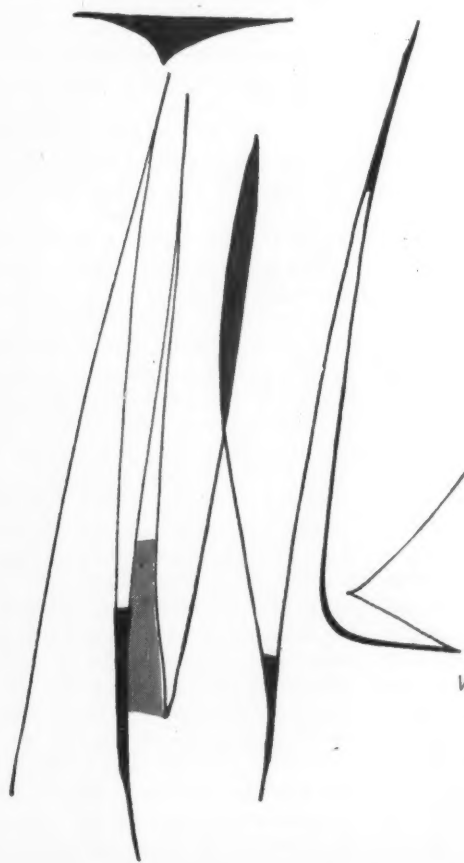
dividual. If he likes to dance to the strains of a swing orchestra and gets a thrill out of a brass band in a parade, if he has moments when only a symphony or chamber music will satisfy his inner soul's yearnings, if he can feast like a gourmand on the sensuous beauty of opera, if he enjoys the humor and gayety in musical comedy and is moved by the pathos of sentimental ballads, he is unquestionably an integrated personality, capable of understanding the thoughts and feelings of his fellowmen. ▶▶▶



The National Association of Schools of Music will hold its 35th Annual Meeting at the Statler-Hilton Hotel, Detroit, on November 27 and 28. The Detroit Symphony Orchestra, conducted by Paul Paray, will perform selections by Berlioz, Szymanowski and Rachmaninoff, with pianist Gina Bachauer as soloist.

YOUTHFUL PIANIST

Pianist Ann Schein has earned critical plaudits throughout Mexico, Europe and the Scandinavian countries. In January, 1959, Kapp Records presented Ann Schein in her first professional recording, *Etudes*. This has now been followed with a program of Chopin Scherzos. Technically, she has apparently no problems. Hers is a sure, deft and sensitive approach to the instrument. It is elegant, unmannered, perceptive and precisely controlled. She runs the gamut of tonal nuances with great fluidity. She is an excellent pianist. Personal predilection in Chopin playing may tend toward more rubato and greater emotional freedom than she displays, but that is a matter of taste. Kapp would do well letting her perform a more varied program on future records. She is deeply gifted, and if her present capabilities are indicative of future development, Ann Schein should become a great artist. She has time, as she is only 19 years old. —A. B.



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Evaluating Piano Performance

BELA NAGY

IN discussing the function of the present-day music critic, it is hard to avoid coming back again and again to the word "judge."



That confusion of terms is helped in no way by the many critics who confuse their own critical duties with those of a more judicious nature. Theoretically, at least, the judge enforces the law, enlightens the people as to the content of the law, and sets certain standards which he makes known. This many critics feel they do, and some others think they should do.

However, in our present juridical system, it has become fairly standard procedure for the right of verdict to rest in the hands of a jury, with the judge simply meting out punishment. It is a lamentable fact that this phase of the judicial functions overwhelmingly occupies the writings of too many critics, rather than the more desirable positive tasks of judging.

The duty of a critic today is to judge, and to base that judgment, just as surely as any judgment in a court of law is based, on facts and facts alone.

Dr. Nagy is Professor of Piano at Indiana University, as well as a concert pianist of international fame and an expert analyst of music in general. His article is one of a series dealing with music criticism, under the editorship of Jack M. Watson, currently taking the place of the Music Educators' Round Table and eventually to be published in book form. These articles, as in the present case, have proved consistently provocative and stimulating.

Sometimes sufficient facts on which to base an expert judgment may be lacking; sometimes the reviewer brings with him to his task a complete equipment of previous prejudices which will far outweigh any mere facts that can be presented; sometimes too many extra-musical facts blur the perspective and make it harder to find the musical facts of a performance. But it is these musical facts of a performance that the true critic always seeks.

The preparation of a good critic is not easy, and it is to the great credit of a few large colleges that recently curricular emphasis is being put there on the teaching of music criticism. The results, especially among Music Education and Musicology students, have been most gratifying. Even when we take into account the eventual shortcomings of a young critic, not primarily an instrumentalist, who has to deal with pianistic issues, the situation will still be better than entrusting our criticisms to embittered former instrumentalists who have preserved only the spite and cynicism of their unsuccessful careers, or to musically illiterate non-professionals.

Not an Easy Life

The life of the conscientious professional music critic is hard. The constant influx of new performers desirous of winning the coveted quotable praise, the copious output of contemporary composers, the marathon-like series of programs given by several artists, the whimsical program-changing mania that seems to afflict some artists—all these things add greatly to his burden.

Many years ago, the program expansion of Busoni ended forever the

day of the virtuoso who had two programs and two concerti. The entire piano repertoire now seems to be presenting itself to us constantly and, particularly among the younger debutants, the first New York recital is now frequently considered incomplete unless it is also the occasion for the premiere of an important new work. The strain of attempting to judge the merits of a first performance of a new work, frequently by a little-known composer, as it is played by a completely unknown pianist, has been known to drive otherwise sensible critics to musical gibberish, in which it is impossible to find out just what was the actual critical opinion of the performance or the composition. For the serious critic whose preoccupation with and study of music is not confined to the hours spent in the concert hall, these are problems that must be faced and overcome as best they can be.

The recitalist has a right to honest constructive criticism, and should be able to expect it confidently. Frequently this expectation is clouded by the complete lack of anything approaching crystallization of opinion among the so-called experts, and by the dubious role of press notices in managerial promotion. Further complications are added by the simple shortage of qualified reviewers. As compared with the larger numbers of publications in the other capitals of the world which feature serious music reviews, New York has only a few dailies and two periodicals which offer serious professional criticism. Whether these critics enjoy the attention of a large, interested group of readers is not known. But certainly they enjoy a great deal of influence in the concert management field, and their acceptance or

rejection of recitalists (particularly young recitalists) will have an extraordinary amount of effect on the performer's later career—if any!

There is no quick and safe solution to the difficulties of musical criticism that can either cure all the ills or even ease the pain. But there are certain tangible and practical pianistic issues which can be used as the basis for professionally acceptable criticism. This would mean that all the parties involved (players, critics, patrons, other experts) must accept approximately the same meaning and values of the semantics involved. Unfortunately a great part of today's piano criticism is concocted on the basis of intangibles which the reviewer feels deep within his soul and must express—usually to fill the vacuum created by a complete lack of knowledge of or appreciation for the tangible aspects of a performance. Boredom (or the more impressive "ennui"), "soul," temperamental affinity, message, insight (which may be "deep," less deep and a simply "unfathomable"), "color"—all these are inarticulate signs of insipid indentifications on the part of the reviewers, and are attempted cover-ups for their inability to find those aspects of the actual performance which should be pointed out. The harmfulness of the intangible issues can be easily proved by the well-known disagreement in judging pianism among active professionals, players and teachers alike. It is amazing and almost unbelievable in its extent. Such giants of the past as Schnabel, Hofmann and Paderewski or some contemporary pianists such as Curzon, Hess, Novaes and Arrau would, if they were forced to play during the examination period of a distinguished School of Music, get grades ranging from A+ to F-. Even successful players and teachers cannot free themselves from the yoke of indentifications, either on behalf of their present pianistic status, their past and bitterly remembered failures, or on the basis of a dim ray of hope ("I can still perform better than ..."). All of these things rob the judgment of all the professional prerequisites of listening to the facts of piano playing.

What are some of these facts? They are such things as rhythmical precision, dynamic variety, variety of



—Courtesy, University of Louisville

touch, neat pedaling, and finally technique, in its all-encompassing meaning. There could be an almost endless but still incomplete enumeration of the issues one may call tangible and very audible. We admit that it is extremely difficult, almost impossible, to scrutinize all of them without any bias, prejudice, or inflexibility. After all, the more characteristic (or mannered) one's art of playing or teaching may be, because of an unavoidable "personality" cult of disciples around, the more inclined one will be to embalm oneself comfortably by electing to hear only those points on which he feels the glory of being second to none—or was encouraged at one time to feel so. Instead of the professional integrity of listening and really *hearing* cardinal pianistic issues, the judgment evaporates into vague or arrogant, utterly unprofessional statements. It would be a grateful task for ambitious and young (since it would take a lifetime) musicologists to amass the "proved-to-be-wrong" statements and false prophecies of the defunct great ones, teachers and players alike.

A New Generation

Fuming over the ruins of this old-fashioned past and facing the promising present, one can't help rejoicing in the refreshing vigor and unspoiled professionalism of the incoming new generation of critics, who are trained specifically for the tasks of reviewing, and who base their professionalism on learning and not on hearsay. The sad fact

is that in the past many fine talents have fallen away and an even greater number of unworthy ones have intruded into the realm of commercial success on the vehicle of inadequate and unprofessional reviewing. Concerning the mediocrity there is no danger; only the extremities of quality or lack of it invite disagreement, and sometimes even quarrels.

Rhythmical precision is one of the most measurable facts of a performance, and occasionally the most unmistakable message of both past and contemporary composers. The literal and correct reading of the text, now very much taken for granted, has not been always so completely followed. Crises of rhythmical evaluations might be caused by the established rubato of well-known elderly players when confronted with the not-yet-so-well-established freedom of younger, lesser-known pianists (who, incidentally, usually play with much better rhythm than the legalized champions of yesterday's mannerisms ever did). In the case of performances by the younger, not yet established artists, the critical use of the words "rubato" and "freedom" usually gives way to slightly cruder terms, such as "rhythmical inaccuracy," "ultra-liberal use of agogic accents," "unmotivated arbitrariness" and even plain "sloppiness."

If a rhythmical pattern undergoes so much distortion that the clear communication of it is impaired, then the rubato treatment of the bar or any individual phrasing trick has been carried too far. Experience teaches us to understand how great composers in their best works succeeded in infusing entirely organic rubatos into symmetrical and metrical units. One of Brahms' greatest achievements is that element of organic freedom we find in almost all of his shorter pieces. In these cases, even the slightest extra rubato proves to be of the greatest disservice to the written-out intentions of the composer.

These rubato mannerisms of established pianists are understandable and excusable shortcomings, as the rigidity of both thought and mechanism comes inevitably with age; but one may righteously rebel against the unconditional celebration of it. Nothing can be more inexcusable than the memorializing

of the "last poor performance" under the name of "live tradition."

On the other hand, deadpan matter-of-factness still has and always will have its valiant champions of rhythmical insensitivity who fight on behalf of general percussiveness, especially as related to anything contemporary or pre-classic in origin. And yet one of the strongest and most plastically projected rhythmical displays this writer ever witnessed came from the fingers of Béla Bartók, for whom a beautiful order-of-concept was inseparable from the

superior command of freedom, real individuality, and the visionary magic of a seer, and for whom all rhythmical patterns breathed within the live organism of musical order.

Dynamic variety is another characteristic of piano playing that can be properly scrutinized, even if at times only partially. The routine arguments go on concerning "big" tone and "small" tone. If Pianist X, noted for his "big" tone, is reviewed by Critic Y, who happens to be a defender of the delicately wispy tone, the result is not too hard to

imagine. What should be clearly understood by both of these gentlemen is that certain compositions are actually written for small volume, while others specifically demand the large, richly textured tone. The main point that should be at issue in the critical review of a piano program, insofar as size of tone is concerned, is the tonal requirement of the composition in question.

Dynamic variety within a composition is mostly a matter of relativity. What are sometimes characterized as the "phenomenal crescendos" of Pianist X or the "delightful diminuendos" of Pianist Z always depend on the general intensity level of the performances for their effects, from which it is quite possible to achieve such dynamic tricks by the simple means of meticulously well-planned gradual intensity, in either direction.

Frequently even prominent players are severely criticized on account of too much gesture and too much pose, especially when they try to project dynamic values by also *showing* them. While we respect conservatism and sincerely dislike calisthenics at the keyboard, we certainly would not want to go back and revive all the stiff posture-ethics of the Leschetizky school. No performer can escape the realization of the fact that he is being seen while he is being heard, and one wonders sometimes if the eyes are influencing the ears or perhaps vice-versa. Since modern pianism has very close ties to orchestral issues and phenomena, why should the contemporary pianist shy away from "conducting himself" and trying to do his best to put across the composition's dynamic message by well-chosen and expressive gestures?

Variety of touch and the problems of the *pedal* are closely related, and usually occupy a large portion of both critical approval and objections. The personal monopoly of certain types of touch ("Schnabelian cantilena," for instance) formerly got a great deal of recognition in connection with established players, even though the type of touch they featured prominently might not correspond at all with the particular demands of the composition at hand.

Even though we realize the great difficulties which surround an ex-



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actly correct reading of the notation of certain passages from the works of Mozart, Beethoven and especially Bach, we still must say that the negligence along this line is enormous, while it is being condoned or ignored by reviewers and players alike. One reason might be the individually differing hand construction, or a special muscle adjustment (or lack of it) within a performer's apparatus. Such major or minor irregularities usually encourage the player to do whatever he is able to do.

Unreasonable amounts of pedaling (either too much or too little) remain the basis for much criticism, and rightly so. We hope that an adequate and thorough treatise on this subject is being done somewhere, with particular emphasis on the improvements made in the pedal mechanism. Such an investigation might convincingly prove that all written out or implied pedal routines up to the time of Debussy should be re-examined and re-adjusted to the rich pedaling possibilities of most modern pianos. The unconditional, blind following of obsolete pedal marks and the faulty execution of them are very often accepted, tolerated and even praised by critics and sometimes even by teachers. On the other hand, too much liberty or even license of pedaling does inflate the performance of unknown or almost unknown contemporary compositions where, unfortunately, "anything goes" on the basis of harmonic intricacies.

Critics usually and rightfully dislike the abundant use of the soft pedal, especially when they can detect it with certainty. They are right in deploring the flagrant routine of muddled sound, but one wonders at the same time whether the majority of the critics, who almost always hail the big tone, are not giving vent to their innate bias when they attack too much subtlety and undertone, even in the performance of a composition which is written with delicacy for small and subtle sonorities. Such unmistakably present dynamic commands within the texture of a composition should serve as pointers for criticism, and cannot be emphasized enough.

Perhaps the most confusing chapter of professional music reviewing,

and particularly of piano performances, is centered in *technique*. The fatal mistake in piano criticism is the failure to recognize that all the welcome and universally praised musical achievements are, without exception, definitely technical achievements. Phrasing, tone quality, intensity—even the least engaging phrase in the slowest possible tempo—demands technical prowess as a pre-existent condition. This is not a thesis to be proved, it arises quite simply from the realization of the impossibility of separating technique

and musicianship. Any investigation or scrutiny which attempts to take these two apart is basically wrong and professionally untenable.

We think that one of the most harmful shortcomings of piano criticism and criticism in general evolves from a contagiously lazy and rather sloppy concept, that if one cannot judge a whole, then divide it into parts and it will remain the same. This has been done so much in connection with technique and "musicianship" that one could hardly track down when this separation

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happened. The one quality depends on and should be coincident with the other.

We admire the powers of a very able playing mechanism, but our admiration weakens immediately when those enormous abilities cannot find even minimum correspondence with the basic material of the text. But, as we believe in the inseparability of technique and musicianship, then we cannot compromise our standards (proper tempo and lucidity, for instance) because of poor technical equipment. One cannot acknowledge intangible virtues

on the basis of non-existent pianism.

An ironic fact is that none of the technically excelling virtuosi will ever admit any musical weakness, while poor technicians frequently brag about their deficiencies, trusting to the compensating power of their infinitely delicate insight. However, the majority of pianists, in moments of utter sincerity, seldom separate technique from musicianship; instead, they indulge in the vice of simply putting off any technical improvement. Sloppy, incompletely armored pianists are basically miserable workers, while brilliant

players work with unceasing, steady frenzy, fighting and seeking for the well-balanced and equally useful components of their whole art, knowing the inescapable conclusion of integrity.

Tempo and Phrasing

The issues of *tempo* and *phrasing* have intentionally been left to the last. Tempo appears to be a most popular critical issue, while phrasing, though often mentioned, seldom receives enough explanation. Phrasing and tempo seem to be inseparably correlated problems that we prefer to mention in parallels. Our thesis here is that there is no possibility in any musical performance to choose the tempo on the basis of individual necessities, whimsical inclinations, temperamental affinities, etc. The proper tempo is *given*, dictated and prescribed by compositional facts. Critics should be utterly disinterested in whether Pianist X establishes the "traditional" tempo in a specific composition, but they should know thoroughly well all about the constructional, textural evidence which determines and conditions the choice of tempo. If one can say that there exists a uniquely best tempo for a certain piece and all other tempi fall short of that certain superior one, then we may still find comfort in the fact of vicinity, where the mere neighborhood of the pinnacle lends real individuality to the humble performer, and only humility leads to superior achievements.

To find examples of this uniquely right tempo, let us think of Beethoven's writing, with all of its challenging complexity, to see just how unequivocal his "command" can be. For example, he chooses with unflinching practicality and unerring pianistic instinct sixteenth notes or eighth notes, according to the possible or impossible execution of them. He prescribes relentlessly precise *subito pianos*. He requires the completion of an ornament as it should be, or the correctness of a trill, when loose sixteenths might be a much more comfortable solution. He does not stand for the interchangeability of *ritenuti* with *diminuendi*.

All of these ideas which he has communicated to us point toward
(Continued on page 61)



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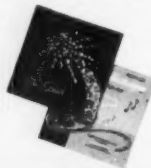
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THOUGHTS OUT OF MUSIC SCHOOL

(Continued from page 26)

depends on where you draw the line between spiritual impulse and its musical expression. Apparently Brahms did not draw this line at all, but rather insisted that his devices for getting inside himself were what made him compose at all . . . a matter of some practicality to him."

There is a pattern in all of this. In stopping at the surface of things, each of these students (and more like them) is shutting off his source of supply. At the very age when health, hope and potential should be overflowing, they reveal a thinness of experience that promises poor insulation against the frictions of tomorrow's living.

Lack of Ideas

What sort of "fallout" has poisoned their climate of ideas? What accounts for their indifference? Can we blame it on the anxiety of a war-conscious world, on the general attitude of wait-and-see? Perhaps in part, but this offers no incentive to the teacher. If we retain the power of assertion, we should assert that man matters—individual man—and remember that he has often been shown to reach to fulfillment of his considerable powers in one lifetime. It is by the expression of this belief that a teacher can model a deeper set of values for his students during the short time he can affect them.

A sure way to lead young people to a longer view of the future is to take them deep into the past. In our heritage of art and thought, there is enough spiritual substance to feed many lifetimes, if only the student can avoid several pitfalls. One of these is the fever for novelty that has put undue stress on change in the arts. Artiness, mystery and effect often stand in the way of a close communication between the artist and his audience. Another obstacle to a direct contact with the past is the scientific superstition that only what is measurable is real. Scientists themselves are beginning to speak of the marginal X-quantity in life that may forever elude the needle of inquiry.

What is the pedagogical clue that will sear the print of the past on

the souls of young people? That clue lies, I think, in the origins of the timeless works themselves. Every masterpiece celebrates an inner experience, and its workmanship indexes the intensity of that experience. Not only Brahms but many composers told how they could set their creative forces to work only by turning inward.

In this turning inward, you have, I believe, the way to reach our indifferent youth. First, let them *feel* the direct impact of master-works; *then*, put language to work to clarify their reactions. By this means, a student learns to objectify and knowingly possess his inner experience; and by comparing notes, he also learns to value his individual resonance to things. By this process, a teacher can build against the break between thinking and feeling that mars many an adult life. >>>



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Things You Should Know About . . .

SCHOOLS — Juilliard School of Music recently began its fifty-fifth academic year with the awarding of 340 scholarships in music and dance for the current year. 650 students have enrolled, including 100 foreign students representing 32 countries. 675 youngsters make up the school's Preparatory Division, with another 150 in the Extension Division. . . . The College Music Society has scheduled its second annual meeting to be held in Chicago on December 29 and 30 in conjunction with the American Musicological Society. In addition to a joint session on "Musicology and a Liberal Education," there will be sessions on teaching of theory and performance in college music. . . . Features of the Kilbourn Hall Chamber Music Series at the Eastman School of Music will include Julian Bream, Lutenist and Guitarist, November 17; Eastman String Quartet, December 8; Stanley Quartet (University of Michigan), January 19. . . . The Univ. of Mich. Musical Society concerts will present Metropolitan Opera tenor, Richard Tucker, on November 6, followed by the Pamplona Choir from Spain on November 15 and Jan Smeterlin, Polish pianist, on November 24. . . . A new graduate program leading to a Master of Sacred Music degree is now offered by the Boston University School of Theology in co-operation with the University's School of Fine and Applied Arts division of music. Candidates for the new degree, which will require 60 semester hours of work in a two-year program, will combine theology and sacred music. Those interested may write to Boston University, 308 Bay

State Road, Boston 15. . . . Representing 64 small colleges in 30 states, The Council for the Advancement of Small Colleges recently published a 16-page special Sunday supplement in The New York Times, the largest single venture in newspaper advertising yet undertaken by any group of American colleges. The total cost of \$50,000 has been underwritten by a group of corporations and foundations. Reprints are available from The Council, 1818 R Street, N. W., Washington 9, D. C., many of which will be used by CASC college presidents in fund-raising efforts and in contacts with prospective students. Member colleges hope to inform the high school student of the value of the small college. . . . The 1959-60 University of Colorado Chamber Music Series will present The Vegh Quartet from Hungary on November 3rd; the Alfred Deller Trio will appear on November 16th. Ernest Ansermet will speak of Henri Honegger at the November 23rd presentation. . . . The Oberlin College Artist Recitals will offer Maureen Forrester, contralto, on November 3rd; November 24th, Moura

Lympny, pianist; December 15th, M. Rostropovich, cellist. The Oberlin series is considered America's oldest artists series, dating from 1878. . . . The second annual series of chamber music concerts sponsored by Chicago Musical College of Roosevelt University will offer concerts on November 18, December 16, February 17, March 16 and April 27. The chamber music group includes Carol Baum, harp; Karl Fruh, violincello; Morris Gomberg, violin; Harold Kupper, viola and Walter Wollwage, clarinet. . . . The American stage premiere of Handel's oratorio, *Belshazzar*, will be given by the Indiana University School of Music on November 22, in commemoration of the 200th anniversary of the death of the composer. Opening on December 11 will be Frank Loesser's musical, *The Most Happy Fella*, which will play for five performances.

AWARDS — The head of the violin department at The State University of Iowa, Stuart Canin, has been awarded the first prize in the Nicolo Paganini International Violin Con-



—Photo, Aspen Music School

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test in Genoa, Italy. Professor Canin is concertmaster of the SUI Symphony Orchestra and was appointed head of the violin department in 1953 at the age of 27. He has performed under the batons of Toscanini, Stokowski and Guido Cantelli. . . . Susann Hackett McDonald, of Rock Island, Illinois, won a second prize of \$2,000 in the First International Harp Festival and Contest which was held in Jerusalem and Tel Aviv. The first prize was a \$3,500 Princess Louise harp (donated by Lyon and Healy) won by Susanna Mildonian of Italy. . . . Guggenheim Fellowships in musical composition for 1960 have been awarded to Gordon Ware Binkerd (Associate Professor of Music, University of Illinois), Halim El-Dabh (Englewood, New Jersey), Chou Wen-Chung (Visiting Research Associate in Ethnomusicology, University of Illinois), Seymour J. Shifrin (Assistant Professor of Music, University of California, Berkeley) and Yehudi Wyner (Instructor in Music, Hebrew Union College, New York). . . . Nancy Biddlecombe, of Maplewood, New Jersey, is the first recipient of the Piano Accompanist's Scholarship at Centenary College for Women. The grant of \$1,250 is for a two-year period. Auditions for the candidates for the grant will be offered each year during March on the Hackettstown, (New Jersey) campus. . . . Graham T. Overgard, professor of music education at Wayne State University, Detroit, was awarded the honorary degree of Doctor of Laws at Ferris

Institute, Big Rapids, Michigan. . . . Leslie Kondorossy has been awarded the Certificate of Merit for Creative Art by the City of Cleveland. His *Kossuth Cantata* has been broadcast a number of times over the *Voice of America*.

RECORDS — There has been a change in the date of the Institute of High Fidelity Manufacturers 1960 High Fidelity Music Show in Los Angeles. It will run from January 6th through 9th, instead of the previously announced February dates, at the Shrine Exposition Hall. The San Francisco Show will take place in Brooks Hall at the city's Civic Center, January 22-25. . . . Hugo Weisgall, composer of the controversial opera, *Six Characters in Search of an Author*, conducts the Chizuk Amuno Congregation Choral Society of Baltimore in two Westminster recordings: *Choral Masterworks of the Synagogue* and *Kol Nidre*. . . . The world-famous Paganini String Quartet performs works by Debussy and Ravel in their Kapp Record debut. Also on this label, Hillel and Aviva sing and play a program of traditional and contemporary Israeli folk songs. . . . Jazz authority John Mehegan leads his own ensemble on TJ Records in *Casual Affair*. . . . *The Billy Barnes Revue*, which has kept Broadway laughing for many months, is to be heard on Decca Records, featuring Ken Berry, Jackie Joseph, Len Weinrib, Patti Regan, Ann Guilbert, Bert Convy, Joyce

Jamison, Bob Rogers, Billy Barnes and Arman Hoffman. . . . Zoltan Kodaly's *Psalmus Hungaricus* is the first choral recording from the Everest studios. Janos Ferencsik conducts the London Philharmonic Chorus and Orchestra. . . . Barbara Cook (of *Plain and Fancy*, *Candide* and *Music Man* fame) offers lesser known Rogers and Hart songs on Urania Records. . . . Handel's oratorio, *Israel in Egypt*, may be heard on Vox Records in a thrilling performance by the Dessoff Choir and the Symphony of the Air, conducted by Paul Boepple. . . . Brazilian composer Heitor Villa-Lobos and leading Brazilian soprano, Bidu Sayao, are paired on United Artists Records in a world premiere recording of *Forest of the Amazons*, which the composer also conducts. . . . An unprecedented joint Soviet-American recording session, *American Recording in Russia*, was the culmination of technical demonstrations just completed in the Soviet Union. This cultural interchange project (under private sponsorship) has been displaying American stereo equipment and studying Soviet techniques with the support of a large group of American record makers and high fidelity equipment manufacturers.

BOOKS AND MUSIC — *The Cantatas of Johann Sebastian Bach*, by W. Gillies Whittaker, has been published by the Oxford University Press in two volumes. There are 2,450 music examples on 1,482 pages. Few of the 220 cantatas are at all familiar to musicians, due partly to an insufficient understanding, perhaps, of the true character of the cantata forms. Each cantata is discussed as a whole, with the texts and musical settings minutely analyzed. . . . *The Listener's Musical Companion*, a pocket-size, paper-bound version, has been written by B. H. Haggin — record reviewer for *The New Republic* and *The Yale Review*, author of the recent book, *Conversations with Toscanini* — and is a handy reference book for classroom or home. Doubleday & Company is the publisher. . . . Doubleday has also released *Subway to the Met: Risë Stevens' Story*, written by Kyle Crichton, author of such books as *Day with the Giants*, *The Marx Brothers* and *My Philadelphia Father* (the remembrances of Cordelia



—Photo, American Music Conference

Drexel Biddle). This is a highly entertaining story of a very real person and artist, saturated with humor and candor. It is good to learn more about America's most popular Carmen while she can still be enjoyed by the public. . . . John Briggs, music critic for the New York Times, has written *The Collector's Tchaikovsky and the Five*, published by J. B. Lippincott. It is a guide to beneficial listening for neophytes and experienced collectors includ-

ing a discography, critical appraisals of recordings and biographical sketches. . . . The Augsburg Publishing House (Minneapolis) offers Volume 29 of its festive and elaborate Christmas publication with full-page color illustrations and photos, with articles, stories, poetry and reproductions of music. This *American Annual of Christmas Literature and Art* has been creatively edited by Randolph E. Haugan, and includes a reprint from *Music Journal*. . . .

CONTESTS AND AUDITIONS — Student composers in the Western Hemisphere are eligible to win prizes totalling \$10,000 in the 1959 Student Composers Awards (SCA), sponsored by Broadcast Music, Inc., to encourage the creation of concert music by young composers. The 1959 contest is the first in which composers studying in countries other than the United States and Canada are eligible to compete. SCA 1959 is open until February 29, 1960 to all under 26 years of age on December 31, 1959. Entrants must be enrolled in accredited secondary schools, colleges or conservatories, or engaged in private study with recognized and established teachers. Contest rules and entry blanks are available from Russell Sanjek, B.M.I., 589 Fifth Avenue, New York 17. . . . Czechoslovak Radio has announced an international radio competition, entitled *Lidice, 1960*, to commemorate the eighteenth anniversary of the extermination of the village of Lidice by German fascists in 1942. Authors may submit any literary, dramatic, musical work or special reportage program arranged for broadcasting, based on the noble ideas of the struggle for peaceful coexistence. Competition is only open to members of radio organizations and writers for radio; programs submitted must have been previously broadcast by some radio station. For information write the Czechoslovak Embassy, 2349 Massachusetts Avenue, N. W., Washington 8, D.C.



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EVALUATING PIANO PERFORMANCE

(Continued from page 56)

the only expedient tempo with such a lucid intensity that it is very hard not to see the clear indications. Teachers and players alike will recall certain bars in almost all of the Beethoven Sonatas which seem almost impossibly difficult. We think that at those points, the composer's intention becomes very clear. By adding technical and musical complications, he conditions the player to avoid certain hazards, such as reckless speed, and then he proves that in the correct tempo that special and crucial bar is very much possible and playable.

Not So Slavish

We are certain that most of the reviewers share these practical and matter-of-pianistic-fact issues, at least partially, and we hope that instead of the unconditional acceptance of arbitrary and out-of-context tempo tyranny by some of the great names, perhaps once in a while the thorough and textually motivated tempo reconstructions of lesser, perhaps younger performers will also merit consideration.

Phrasing, the practical execution of an articulate musical sentence, is among the most neglected issues of listening, playing, judging and of teaching. There seems to be a general fear that by too much speculation around the planning of a coherent unit we might lose the charm and wizardry of the creative element of live performance, and the player may rob himself of the thrill of spontaneous, exquisite phrasing improvisations. Opposing this, we are convinced that extensive and well-motivated planning around an intriguing phrase will carry us much closer to those high and rare moments of inspiration than haphazard drives and twists toward a frequently non-existent focus.

The whole issue of phrasing proves to be a pretty blurred one, partly because of unclear or misunderstood semantics, the utterly unpredictable appearance of ill-chosen slurs (the most irresponsibly taken orthographical device of composers through the entire history of written music), and partly because of the

reverence for the performer's untouchable individuality, which prohibits intrusion into such a delicately personal issue.

To simplify very greatly and narrow down the line of the complex phrasing issue for this article to one crux only, we wish to mention the necessary stress on the cardinal points (hinges) of each phrase. Naturally, we may assume the pos-

sibility of two or even three versions of stressed cardinal points, and all of them might be equally justifiable. The execution of the chosen stress, like the choice of the point to emphasize, may depend on individual leanings, and should never be born out of panic or indecision. Around a musical phrase, there is a wide open field for individual emphasis;—one pianist might stress the crucial points of the harmonization, the symmetry-obsessed one may be magnetized by certain mysterious poles and attractions of the halving points,

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others may extol and openly demonstrate the occasionally asymmetrical aspects of the music. But it is much more relevant to present and evidence any type of phrasing and then to insist on it than to gamble (and occasionally fumble) on the outcome of casual overtures in all possible directions.

In this brief space, we have tried to enumerate a few of the pianistically salient points on which both teachers and players (and perhaps even the audience) would like to get the assistance of expert criticism. We can imagine and already envision the unlimited blessings of authoritative, clear reviewing on the basis of musical fact finding. Unfortunately,

the task of divesting one's writing style of slanted fancies and blurred innuendos might be too difficult, particularly for those who cannot replace these things with anything factual, scholarly and creditable. Fortunately, for the present and for the benefit of all involved, quite a few highly competent and lucidly intelligent critics show their aim toward the goal of professionally integrated reviewing. They do not need to make an about-face, for their routine never got imprisoned by the use of unclear semantics and misleading unrealities.

We are certain that this new type of articulate musical fact-finders will convert the readers into better lis-

teners, and will also receive the grateful appreciation of the professional performers. And let us hope that the performers' point of view is of some importance. >>>

KOREA'S "GRACEFUL MUSIC" TRADITION

(Continued from page 34)

for "ushering out the spirit." Each piece has words to go with it and a dance is performed.

Typical of outdoor performances of Ah-ak is the use of two orchestras. One is placed upon a terrace, in front of the audience, facing south, while the other is placed on the level and to the rear, facing the north. The former is called Tung-ka orchestra and the latter, Hun-ka, because the places they occupy are called Tung-ka and Hun-ka respectively. The two orchestras never play at the same time, but always alternate in their performance. The Hun-ka orchestra is larger; it has more instruments, more men and more pomp. It is more majestic. However, there are no singers with it. The Tung-ka orchestra is more or less like chamber music; it is less forceful and chiefly accompanies singing.

Tang-ak is not merely music from the Tang Dynasty of China, although its name suggests this. All Chinese music that came to Korea after the Three Kingdoms period is included in this category. In fact, ancient Chinese popular music is referred to as Tang-ak. The Chinese popular music instruments are different from those of Ah-ak.


No Longer Chinese

Despite its foreign origin, Tang-ak was soon assimilated with Hyang-ak or native music of Korea. Although the instruments still retain the names of their Chinese origin, their musical qualities and characters have changed so much that they can now hardly be called Chinese.

The last and the most important type of "graceful music" is Hyang-ak or native music. It was sometimes called merely "vulgar or secular music." Naturally the native music is pleasing to the ears of the Korean people and may well be said to be

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the core of Korean music.

Hyang-ak has many instruments of Korean invention. Komun-ko (harp, 426 A.D.), Kayakeum (harp of Kaya, 626 A.D.), and Taikuum (flute, 262 A.D.) are some of the most outstanding ones. Though the Hyang instruments are fewer in number, they are highly developed and put those of foreign origin to shame as far as their musical quality is concerned. People who are not familiar with Korean music should not assume that the musical instruments now in use in Korea are all of Chinese origin, or that the Korean native instruments are inferior.

As there were many rituals and services, so were there ceremonies and celebrations. Diplomatic receptions were accompanied by music; the birth of a prince, the coming of age of the Crown Prince, the audience of ministers on New Year's Day and on the Winter Solstice, the birthdays of the King, the Queen and the Crown Prince were not complete without music. Even archery contests, which were held twice a year, on May 5 and August 15 of the lunar calendar, were accompanied by music. All these celebrations were impossible without music, although the kind of music and the number of musicians and singers varied according to the occasion.

Cardinal Standards of Music (Ahk Hak Kwei Bum, the most important treatise on Korean music, compiled in the 15th century) gives a glimpse into a typical court celebration. *We Rejoice with People (Yuh-min-rak)* or *Long Live the King* is played to announce the entrance of the King. As the King seats himself on the throne and his subjects bow their heads in their humblest homage and loyal allegiance to the King, the music of *Spring of Royal City* is played. As the feast goes on, each stage is marked with different music. At the end of a celebration a special piece of music is played and the King retires while *Juh-min-rak* or *Bo-huh jah* is played.

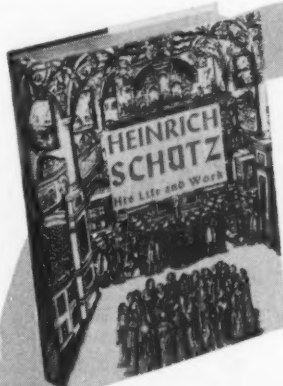
As there are the three types of music, so the *Cardinal Standards of Music* classifies the instruments according to their origin, i.e., *Ah* (ancient Chinese before the Chou Dynasty), *Tang* (Chinese popular music instruments after the Chou Dynasty) and *Hyang* (native).



According to their materials, there are eight kinds of instruments, made of metal, stone, thread, bamboo, gourd, clay, leather or wood.

Although Korean music, like Oriental music in general, is non-harmonic, counterpoint is sometimes

found in a few special compositions. In addition, the over-all harmony of the instruments, with their entirely different note-scale, is unique. However, we must realize that the true characteristics of "graceful music" lie in its highly ethical purpose and character. While popular music flatters the pleasure-seeking ears, appealing to various emotions, "graceful music" elevates the hearers through its melody. It tranquilizes the mind with its simple and seemingly prosaic yet so profound and unfathomable melody. It has beauty as its form and goodness as its message. These two cardinal virtues which Confucius taught, beauty and goodness, are the life and spirit of the "graceful music" of Korea. ▶▶▶



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The State of Chamber Music

EDITH SAGUL

AS a branch of the music profession, chamber music performance has trailed behind all other avenues of music performance since the beginning of musical activities in this country. An examination of journals containing concert programs as far back as the eighteenth century shows that opera, solo recitals, and, later, orchestral concerts have dominated the concert life of America. These channels of performance not only preceded the advent of chamber music ensembles as we know them, but also continued to be preponderant in the concert fare of the average music lovers. Even today, in spite of the great progress made through music education in the schools of this nation, the average person has some degree of familiarity with the terms "symphony orchestra" and "opera," but hardly any with the term "chamber music."

No instrumental ensembles of significance were developed or came from abroad to concertize before 1849. The sporadic organizations before this time were merely frail exploratory ventures in a fertile field. How could a nation which was as naive and uneducated in the arts as we were a century or more ago be expected to understand and appreciate that which represents the highest degree of refinement and perfection in musical expression—chamber music?

As various musical changes took

place in Europe they asserted themselves in the colonies. With the development of the orchestra under Haydn a public for "program music" was created. The strong hold which the aristocracy had on music was gradually released and the enjoyment of music became a privilege of the middle classes. A concert-going public arose within this socio-economic group. Most of this audience, however, came to observe music instead of to experience it through aural perception. Gradually the practice of *Hausmusik* worked its way out of the home to the orchestra pits and theatre stages.

Home Music

There is no doubt that some *Hausmusik*, as such, was performed in the colonies. Persons who were able to play musical instruments organized their own means of musical entertainment. Other types of amusement were scarce. The standard of compositions performed by these musicians was far from that which constitutes chamber music literature as we know it today. Comprising the regular repertoire were popular airs of the time, dances and overtures. When one is reminded that the "father of the string quartet," Haydn, is believed to have written his first string quartet in 1755, and that trio-sonatas were the chief form of serious sophisticated music for instrumental ensembles of that period, one is provided with a basis for insight into the musical culture of those times.

Emigrants of England, France, Germany and Italy constituted the largest part of the population's amateur or professional musicians.



—Photo by Bradford Bachrach

The French Revolution of 1793 drove many of the cultured Frenchmen to the West Indies for refuge, and from there many of them made their way to this continent by way of New Orleans. This accounts for the inordinate concentration of artists and musicians in New Orleans in the eighteenth century.

The continued instability of the political and economic institutions on the European continent forced more French and German refugees to the United States after the Napoleonic Wars of 1812. The Franco-Prussian War of 1834 brought about another tide of immigration. Between the years 1845 and 1860 a million and a quarter Germans came to this country for economic reasons.

Religious resistance to secular music was prevalent both in Boston and Philadelphia as late as the nineteenth century. Progress in mu-

Edith Sagul is a teacher of woodwind instrument classes at the Manhattan School of Music and a performing artist on the flute. A graduate and current faculty member of the Juilliard School of Music, she holds a doctorate from Columbia University and is well known for enthusiastic promotion of the art of chamber music.

sic, generally, was very slow from the seventeenth to the nineteenth century. Chamber music, however, was almost non-existent, at least in these two cities, because of the effect of religion. Elson states in New England, as late as the nineteenth century, instrumental music was considered to be "frivolous and allied to immorality." McCusker quotes Dwight, the eminent journalist and music critic of the nineteenth century, as having described the times thus: "To have a weakness for a flute or viol, or to sing aught but 'sacred music' was a thing 'suspect' and led to temptation." What chance had instrumental chamber music, which is essentially "pure music," without the verbal association that might serve to classify it as "sacred?"

Since chamber music generally has its beginnings in the intimate surrounding of a home, one cannot imagine chamber music activities in either Quaker or Puritan homes. The development of this art fell to later musically inclined immigrants who were educated in *Hausmusik* activities.

While the metropolitan centers of Boston and Philadelphia were putting up a resistive front to music, and to secular music particularly as late as the nineteenth century, the cities of Charleston, New Orleans and New York were enjoying a variety of concerts. Chamber music concerts, as such, had not yet become established. Isolated instances of early chamber music concerts are on record, however, such as the "soirées of chamber music" sponsored by Francis Hopkinson (1737-1791). This illustrious signer of the Declaration of Independence provided such concerts in Philadelphia on a subscription basis. Sonneck suggests that they were probably programs of instrumental music and were not interspersed with choral music, as was the practice of the time.

Secularism in instrumental music had reached a height in Charleston in the eighteenth and early nineteenth century. Here many instrumental concerts were given by individuals and small groups. Probably none of them could be considered chamber music concerts in the strict modern interpretation of the term "chamber music." Domestic resistance to instrumental music

was non-existent here, in contrast to cities which were predominantly Quaker or Puritan.

The lack of musical instruments cannot be given as a reason for an extremely slow development of chamber music performance in the eighteenth and nineteenth centuries. Historical records of all the large metropolitan centers of the eighteenth century show that a variety of musical instruments was available and in the possession of local musicians. Musical instruments were in great demand by early settlers. Lahee calls attention to the importation of "flageolets, hautbois, and other instruments, by Edward Enstone, of Boston" as early as 1716.

Beal of Philadelphia

One of the first important musicians in Philadelphia was John Beal, (1749?) who "taught and played the violin, hautboy, flute, and dulcimer." An old advertisement issued by a music house in 1821, by C. & W. Jackson of Boston, gives further indication of the type of prevailing instruments in the colonies. Some of the instruments which were offered were pianos, organs, flutes, violins, clarinets, cellos, bassoons, trumpets, French horns, flageolets and others of less musical consequence. In spite of the availability of a variety of musical instruments, those which appeared most often over two centuries in concert performance were the harp-

sichord (the piano by 1793), violin, flute and clarinet.

By the eighteenth century certain of the instruments generally used in the playing of chamber music had undergone improvement in some cases, and in other instances were considerably transformed. The family of viols had already become established as the preferred stringed instruments. These instruments are still used in present day instrumental ensembles in a modified form. The brasses and woodwinds, however, needed many mechanical improvements to facilitate performance and to improve intonation, quality of tone, and general ease of manipulation in technical passages. The modern perfections of the instruments of the symphony orchestra became a reality when Richard Wagner reached his prime as a composer. Very few changes have been made in the mechanics of the instruments since Wagner's time. In spite of the availability of a great variety of excellent instruments for fine ensemble playing, composers and players have hardly tapped the potentialities of these instruments for chamber music performance. The tradition set by the stringed instruments has prevailed in chamber music performance and literature.

The course of chamber music performance will be determined by a number of factors: education, composers and leaders working together with courage and imagination. The future of this medium of music performance will be determined by the purpose of these factors working together, which should be to put chamber music performance back into its rightful place, — the home. ►►►



—American Music Conference Photo

The American Choral Foundation is the new headquarters for information about choral activities in the New York area, sponsored by the Department of Public Events. It will publish a listing of choruses. Write to them at 101 West 31st Street, New York 1, N. Y.

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Eddie Chase Interviews Film Star Carroll Baker over CKLW.

Concerning "Formula Radio"

EDDIE CHASE

WHEN the very able Mitch Miller of Columbia Records chided the nation's disc jockeys for succumbing to "formula radio," I sat in front of my mike and somewhat smugly surveyed the thousands of recordings from which I built the musical portions of my daily programs over CKLW in Windsor, Ontario, across the river from Detroit. "Thank goodness, he doesn't mean me" and "It can't happen here" were some of the thoughts that went through my mind at the time.

For a full year longer I went along programming my "music for adults

of all ages" (which included the best of the current hit tunes) simply because they were worth listening to and not because the kids were screaming for them. As a disc jockey of 30 years' standing, I was inclined to a sense of false security and could not look upon myself as a possible target for "formula radio."

I had spent the greater part of my life learning all the techniques of planning and programming for an audience. With a three-hour program I spent the balance of an eight-hour day (and often longer) reading, researching, listening to recordings and putting together a different and perhaps more entertaining show than the one I had the day before.

While I was not too concerned about "formula radio" back in my later days at CKLW, I knew the format very well from monitoring radio stations that had already adopted it.

Eddie Chase is acknowledged as "Dean of Detroit Disc Jockeys," "Radio's Super-Salesman." His first record show was over KTM, Los Angeles, in 1929. In 1935 he introduced the disc jockey format to Chicago over WCFL, WAAF and WGN, later joining WXYZ and CKLW, Detroit. His broadcasts have been described as unusual, educational and entertaining by authorities in the field.

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While the basic part of the formula is playing selections from the "top 60" tunes, the music is interspersed with weather forecasts, the time of the day, the station's call letters and, importantly, the commercials. You barely cover the formula and your time is up. And, most unfortunately, there is not time to play those several different and interesting selections the disc jockey had themed his program to this day. Any kid fresh out of school can program and carry on this kind of a show.

The "top 60" tunes are a sore point in themselves. They are arrived at by charts made up from single record sales. And the statistics show that 85 to 90 per cent of the single record sales are made to the 8 to 14-year-old group. Contrarywise, this group makes up only 12 per cent of the radio listening audience—with only about 5 per cent of the listening buying power.

Proportionate Programming

Of course, I believe some programming should be done for the teen-agers, but just in proportion to their listening hours. Why should the housewife be subjected to constant rock 'n' roll while the kids are in school?

Who buys the expensive record albums and stereo and hi-fi sets? Not the youngsters, to be sure. And most adults aren't too interested in pure fidelity. They buy the sets to develop their wide and mature taste for all kinds of good music which they can no longer get on their radios.

So everything went along fine for most of the disc jockeys in the Detroit-Windsor area until the popular Ed McKenzie, the erstwhile "Jack the Bell Boy," resigned from Radio Station WXYZ. It was front-page news because Ed was leaving in protest against the station's adoption of "formula radio." Less than two weeks later I received the same kind of ultimatum from the CKLW management: "Hold your programming to the top 60 most popular tunes from now on."

Mitch Miller's scathing denunciation of formula radio and some equally bitter thoughts of my own raced through my mind. I wasn't just a disc jockey in the strictest sense of the word. I was a radio sales-

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man who made money for his employer—lots of money—by dint of hard work, imagination and the ability to put together interesting programs that kept radio listeners tuned to my station. Miller's words echoed in my ears as I regretfully submitted my resignation to CKLW: "You carefully built yourselves into the monarchs of radio and then you went and abdicated—abdicated your programming to the corner record shop; to the eight to fourteen-year-olds; to the pre-shave crowd that makes up twelve per cent of the country's population and zero per cent of its buying power."

By quitting at CKLW I did not abdicate my responsibility to a listening public that enjoyed good music—classical music, semiclassical, old time song hits, modern music and popular tunes. Had I remained with CKLW I would have become a robot—a puppet—not playing music but indulging in a number game, from one to sixty. I wanted not only to keep my integrity but to continue saying as I always did: "I don't play the top few; I play the top 10,000!"

I went to Europe for several months and took my tape recorder with me. I captured some of the sounds of Europe, including frank discussions with leading recording artists, radio station executives and disc jockeys on the subject of "formula radio."

I am now entwining portions of those recordings into my three-hour

daily program over Detroit-Monroe Radio Station WQTE (W-cutie). That's where I am now, putting together musical programs that still have something for everybody.

Ross Mulholland, President, and Richard Jones, Vice-President and General Manager of WQTE, invited me to move in shortly after they bought the station and moved the studio into downtown Detroit. Mulholland, a former disc jockey of the same old school of musical thought as myself, told me: "Eddie, the program is yours. You plan it, you execute it. Anything from Beethoven to Schmalz." And that's what I'm doing at WQTE. I'm again a radio personality with a program of music everyone can enjoy. This is not self-evaluation; the letters pouring in from listeners not only say "Welcome back, Eddie," but many of them advise me, "We've turned the radio on for the first time since you went off the air last March."

No, there never has been a single doubt in my mind that people want to hear beautiful music, all kinds of music of the present and past. And they're not content with just the current popular tunes and the distorted concoctions of the mentally and musically immature beatniks.

I'm very proud to still be a member of that school of disc jockeys who not only entertained but were the best means of keeping radio alive during the period when television threatened its very existence.



—Photo, American Music Conference

A UNIVERSAL SYMPHONY ORCHESTRA

(Continued from page 44)

Spanish cellist, Pablo Casals, stated: "I accept this honor with my sincere hands."

I recall my days in the U. S. Army when I was sent by special War Department orders to form the first "All-Army Symphony Orchestra" in the history of the armed forces. It would have been far more successful had this group of 102 soldier-musicians been set aside for special duty as full-time "good-will music ambassadors." I look to the future when, with hoped-for added assistance from foundations and big business, from educators and students, UNISOMI can be of greater service to a greater number. Have you any ideas, talent, suggestions or contributions to offer? UNISOMI would appreciate hearing from you. ▶▶▶

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Pianist Serge Conus is the new artist-in-residence at the Boston Conservatory of Music. His family, long distinguished throughout Europe, founded and directed the Russian Conservatory in Paris. Mr. Conus will teach piano and composition, and present a series of repertory recitals.

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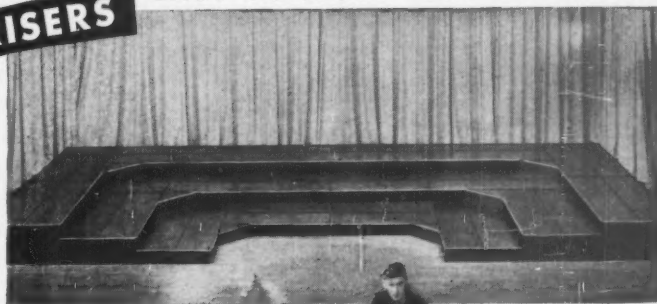
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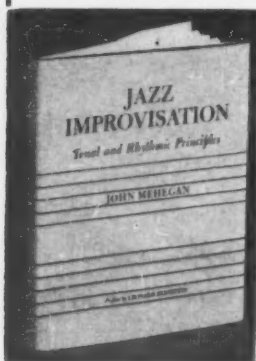
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The perfect cadence, like a perfect quest,
Alone can fill the listener with rest.

—Edith Horton

DECEMBER MUSIC

The sleigh bell tones of long ago are gone,
But music of today encircles sound
That strikes the ear as gently. Hear the low,
Persistent Christmas tinkle all around,
In bells of giving, chimes in city stores
And Christmas carols high from carillon.
A counterpoint of crunchy northern snow
Is background harmony within the scores
For orchestration. Then the jet planes sing
A basso voice, and Christmas greetings ring.

—Mildred Fielder

PINE TREE SYMPHONY

A small tree near my kitchen door,
A pine, is musically inclined.
A gentle breeze plays tenderly
On needle strings that God designed.
The storm winds blow; the mood is changed
To minor key, with tempo fast;
Louder, louder sing the strings
To reach fortissimo. At last
The gale subsides; a whispering wind
Again strums softly through the tree,
As tinkling pine tree needle strings
Complete a symphony for me.

—Lennæ Umsted

SEASONAL OPUS

So gently freezing rain caressed each bough
And fashioned Winter's sleety xylophone
That Fall's dead leaves below revived somehow
And danced in time to muted iced wood tone.
Better they sleep till Spring wind blows thro' reed
To woo again new life with soft-keyed flute
And maestro Summer teaches blossoms freed
To play symphonic music absolute.

—Ruth W. Stevens

MUSIC JOURNAL

GRAND OPERA IN A SMALL CITY

(Continued from page 36)

Carlisle, have been in Europe for six years. After a year's study in Italy, they decided to launch their professional careers in Germany. During the six-year period their vocal engagements have added up to an impressive total.

Although you feel that Kassel is fortunate in having such a fine operatic establishment, you learn—perhaps with amazement—that it is by no means unique in that respect. Seventy German cities enjoy year-round opera performed in their own theatres. Some of these cities are smaller even than Kassel. Detmold, for example, a city of less than forty thousand inhabitants, has an extensive opera program. You learn, too, that Kassel is not unique in having an American singer under contract to sing leading roles. At present more than a hundred American singers are employed by German opera companies. Kassel, you find, is not even unique in having a brand new, up-to-date opera house. Many cities, including Hamburg, Düsseldorf, Essen, Mannheim and Cologne, have built fine modern theatres on the ruins of their old opera houses.

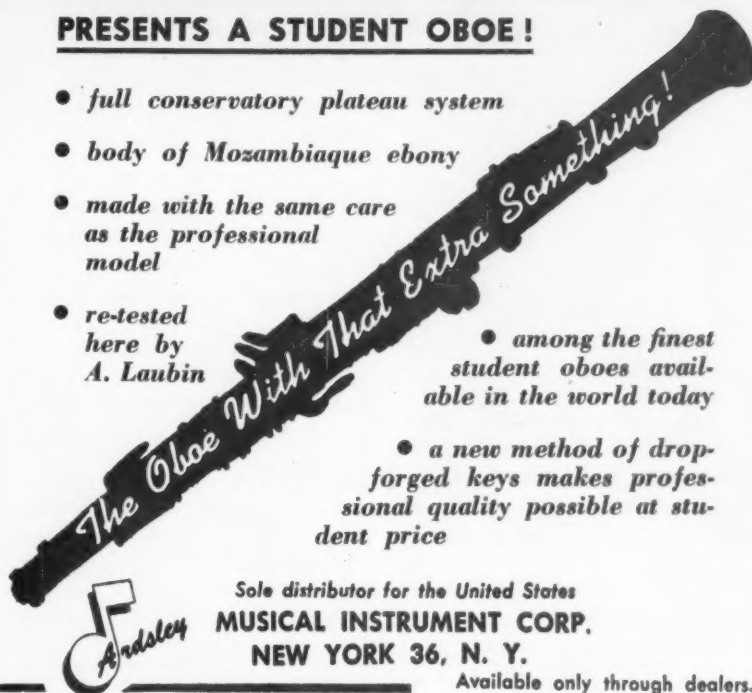
Perhaps you wonder why Kassel and other German cities have opera, while comparable American cities do not. One reason—a main one—is government support. The state largely underwrites the cost of opera in Germany. It has been estimated that the income from admission receipts at the Kassel *Staatstheater*, for example, covers not more than one-fifth of the operating expenses. With substantial state support such as this, Nashville and Grand Rapids and other American cities could also have opera. ▶▶▶

West Berlin will have a "prefab" Opera House on Bismarckstrasse. Now under construction, the building will feature prefabricated concrete pieces, including ready-made staircases cast in a dark concrete mix. The auditorium will seat about 1900 and will be ready for the 1961 season.

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MUSIC IS THE HEART OF A CITY

(Continued from page 7)

tured performers for school and civic events. The annual School Music Festival draws an audience of several thousand enthusiastic supporters. Exceedingly gifted or interested students have opportunity for additional study through four All-City Organizations: The Jacksonville Youth Orchestra, Youth Chorus, Intermediate Orchestra and Brass Choir.

Citizens who might not support music for aesthetic values alone have been won by the impressive evidences of practical values:—every graduate of last year's Youth Orchestra was offered a sizable scholarship by a college; fourteen students were selected for membership in the Jacksonville Symphony Orchestra; thirty-seven graduates of one high school are now members of college bands and orchestras; constant emphasis on general as well as musical achievement has led to consistently high grades;—in one school, twelve of last year's twenty honor graduates were music students. Music teachers, by assuming roles of leadership in church and civic music organizations, have proved to be the example through which our youth are inspired to contribute toward civic progress.

Civic Interest

In return, these achievements have merited wide-spread civic interest and support for school music. The City Commission, Gator Bowl Association, The Meninak Club, The Lions Club are but a few of the groups which give active support to school music projects. The Junior League of Jacksonville will soon begin its second season of 13 television programs, designed as part of the school music schedule and channeled directly into the classrooms. The series is entitled *The Magic of Music* and features the Jacksonville Symphony Orchestra. Last year teachers, principals, parents and television dealers efficiently handled the job of securing more than 700 television sets each week. The League received a local Civic Citation and one of 10 National League Awards for outstanding community service.



**James Christian Pfohl, Conductor,
Jacksonville Symphony Orchestra**

Thus, through this school-sponsored event, the Jacksonville Symphony Orchestra and its conductor, James Christian Pfohl, have become familiar friends to every school child, and the whole community has become increasingly aware of "The Magic of Music".

In addition to the television programs, the Jacksonville Symphony Orchestra performs a series of live concerts each year for school students. At one concert student soloists are featured, student compositions are performed, and elementary string students play a group of numbers with the orchestra.

Auxiliary benefits from these inter-related music projects are indeed far-reaching in their effect. Two years ago the members of the Board of Directors of the Jacksonville Symphony Orchestra, because of their awareness of school music values, enthusiastically made individual contributions which financed the major part of the trip for the Jacksonville Youth Orchestra to appear in concert in Carnegie Hall as part of the Gala Youth Festival. The current year is one of special significance because of Jacksonville's being selected by the Ford Foundation as one of twelve cities for the placement of a composer-in-residence to write for school music organizations.

Realizing that the people of Jack-

sonville are showing increasing interest in live music, I have been able to provide, through the co-operation of the City and the Jacksonville Musicians' Association, free outdoor concerts for summer listening played by the Jacksonville Symphonette. These, and the programs given by the Jacksonville University, all combine with the schools and the symphony orchestra to give us in Jacksonville an exciting musical present and promising signs of progress for the future. ▶▶▶

PIANO TEACHER'S DUTY

(Continued from page 32)

of talent and lend them every encouragement. But there is greater need today for people with fine character who will love and understand music. It is not accomplishment, not perfection, which counts most in life or in art; it is the constant, earnest, passionately eager striving for accomplishment and perfection. Let us be deeply understanding, therefore, in judging the efforts of the pupil; let the pupil's limitations be his measure rather than the distant goal of perfect artistry.

The young teacher who will have left the studio of the Master imbued with these principles, and who has gained an insight into the greatness of the things music has to say, will go out into life as a real worker for the cause of music, and will, in turn, in his own studio, perpetuate these principles. Free from any feeling of inferiority, and therefore able and ready to give of his best, it will be possible for him to communicate to his pupils not only his love and enthusiasm for and his understanding of music and the joy and fun of music-making, but, also, he will of necessity be a constructive influence in their lives in all that makes for fine character. In millions of homes music will be recognized as a beautiful necessity, and the carrier of its message, the Music Teacher, as a valuable member of the community—a true educator. ▶▶▶

School Music Administration and Supervision, by Keith D. Snyder, has been published by Allyn and Bacon, Inc., Boston, Massachusetts.

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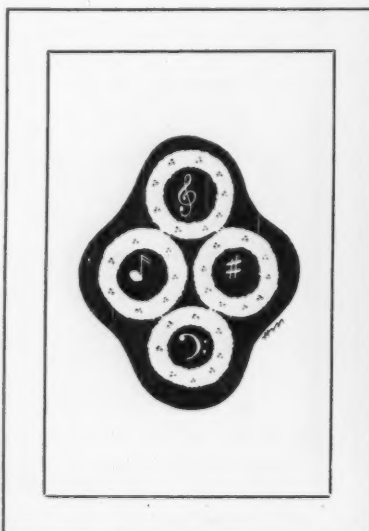
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NEW "MET" SEASON

THE 75th season of the Metro-
politan Opera opened on Octo-
ber 26th and will run through April
16th. The celebrated Italian mezzo-
soprano Giulietta Simionato made
her Metropolitan debut as Azucena
in Verdi's *Il Trovatore*, in a cast
which included Antonietta Stella,
Carlo Bergonzi and Leonard War-
ren. Mozart's *The Marriage of
Figaro*, with sets and costumes by
the British designer Oliver Messel,
featured Elisabeth Söderström and
Kim Borg in American debuts, with
Lisa Della Casa, Cesare Siepi and
Mildred Miller. Cyril Ritchard
staged the production which Eric
Leinsdorf conducted.

The only opera to be sung in
English this season (the Maurice
Valency version) is Johann Strauss'
The Gypsy Baron, scheduled to
open on November 25th, with actor
Walter Slezak and ballerina Violette
Verdy as guest artists. This comic
opera will enter the repertory for
the first time since 1905-06.

Other new productions include
Beethoven's *Fidelio*, conducted for
the first time here by Karl Böhm.
Otto Klemperer will make his first
local appearance as an opera con-
ductor with Wagner's *Tristan und
Isolde*, in which Birgit Nilsson (an-
other debutante) and Ramon Vinay
will sing the title roles. Renata
Tebaldi and Leonard Warren will
star in Verdi's *Simon Boccanegra*,
with Dimitri Mitropoulos conduct-
ing. ▶▶▶



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In and Out of Tune

SIGMUND SPAETH



THIS is the time of year when aspiring musicians of all kinds tempt fate and the New York critics by giving debut recitals, mostly in Town Hall or the large or small auditoriums of the now tottering Carnegie Hall. In some cases one wonders why they take the chance. In general, however, these experimental concerts are justified, even though they may result in nothing more than perfunctory notices by second-string reviewers.

These comparatively unknown artists should ask themselves a few searching questions before hiring a New York hall and demanding the attention of perhaps the most critical and sophisticated audience in the world today, not to speak of the usually satiated and blasé critics. What equipment is expected of a singer or instrumentalist daring to present an entire program of solos, with only an accompanist for support?



FIRST of all, it should be realized that there must be no technical flaws of any kind. These are all too easily detected even by inexperienced listeners. A vocalist dare not sing flat or sharp, or under an obvious strain, with a pronounced wobble or an unpleasant quality of tone. A violinist or cellist is expected to meet the same standards of technique, with additional demands on digital dexterity and ever greater expectations of tonal beauty. A pianist is permitted only a small fraction of wrong notes, again all too obvious even to the average hearer, and once more there is a demand for brilliance of execution, plus whatever beauty of tone the instrument permits.

All this is taken for granted in the heated competition among concert artists of our time. There are far too many possessing a practically perfect technique to permit any performer with inferior equipment to make much of an impression on the public. But this technical perfection is only the starting-point.

ASSUMING that a recitalist is free from any blatant errors such as faulty intonation or slipshod fingering, with an appealing tone and an attractive personality, there remains the entire problem of interpretation, and this presents the real test of an artist, regardless of technical skill. Those elusive qualities known as "musicianship" and "style" are absolutely essential to complete success on the concert stage.

On the whole this means chiefly carrying out the intentions of the composer of each work. These may not always be entirely clear even to experienced and well trained musicians. (In the popular field the distortions practiced by the so-called "song stylists" automatically deprive them of any possible claim to artistry.)

There are ways of conveying an atmosphere of individuality to an audience without insulting or ignoring the creative significance of a musical composition. The truly great interpreter of great music inevitably establishes a conviction of integrity, while making every performance uniquely his own. The musical public recognizes such transcendent art and insists upon it as a complement to an absolutely secure technical basis. These ideals must be realized by every musician sincerely desiring a significant career. ▶▶▶

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Music Education on Trial

W. EARL SAUERWEIN

AMERICAN education is being examined, inspected and evaluated by the professional educator and layman, with unparalleled interest. Some individual or group is looking up our curriculum, under our course of study, into our schedule, or through our methods so frequently that we have almost overcome our self-consciousness and inhibitions. There is still some blushing and alibiing now and then when an unkept area is exposed, but we are making an effort to clean up and, in some cases, without being told.

Unfortunately, however, there are times when the hand which wields the scalpel is quicker than the introspective eye. Areas are cut out or amputated as an emergency measure before prescriptions for rehabilitation can be administered. On the other hand, there are instances of malfunction which are being overlooked. Music Education must be alert if it is not to become a victim of either one of these circumstances.

There should be little doubt left in the minds of music educators that music is in the number one spot when the knife-happy taxpayer is the diagnostician, even though we

have been successful to a large extent in having him accept it as a legitimate part of the body.

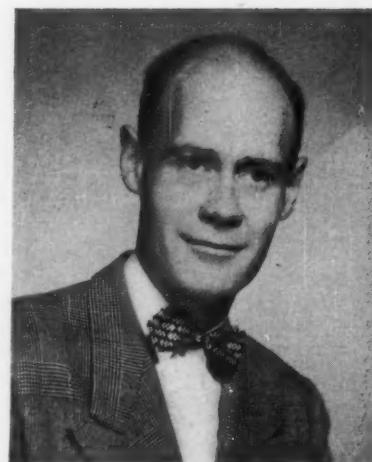
The fact that it is vulnerable to his knife (more times than we like to admit) emphasizes its weakness and functional impotence. It also underscores how superficial and transient the values are to those who, at one time, had music as a part of their educational experience. Their failure to understand these values can only be the result of our own ineffectiveness.

Musical Amputation

Here, in one county of Connecticut, we have seen three school systems cut large portions or whole programs of music from the secondary or elementary curriculum within the space of two academic years. If this can happen in an area where the per capita income is the highest in the nation and the cultural advantages are practically limitless, it can certainly happen in a locality which offers less favorable conditions.

But there are other signs of weakness which are more universal which should cause us to improve our academic health. Out of four hundred students who enter the University of Bridgeport each Fall term with some background in choral or instrumental music, only sixty elect to participate in similar organizations on the college level. Other colleges and universities across the nation report a correspondingly small percentage of participation.

In a study on Retrogression in Music made at Syracuse ten years



ago, the author tested one thousand, six hundred and sixty children from grades four through twelve in five different schools in upstate New York. Using the *Kwalwasser-Rush Test of Musical Accomplishment*, he discovered that children in the sixth grade possessed more knowledge of such fundamentals as key signatures, time signatures and syllables than did seventh and eighth graders. All of the children had had continuous musical experience. Perhaps more significant, however, was the small degree of accomplishment gained from grade to grade in the knowledge and use of all musical signs and symbols.

One wonders about the results that might be obtained in a comparative study of accomplishment between music and a foreign language that have had the same time advantages. Such a study might shed some light on the reasons why we do not find the same public and professional enthusiasm and encouragement for our elementary music program as exists for the elementary French program.

There is one more area where evidence points out the necessity for closer scrutiny of our health. This

The author of this forthright and critical analysis has been for seven years a member of the Music Department of the University of Bridgeport, Conn., teaching theory, voice and educational methods and conducting the A Cappella Choir. Mr. Sauerwein has also had twelve years' experience as a music teacher and supervisor in the New York Public Schools. He has frequently served as choral adjudicator and is Educational Consultant for Columbia Records. His Master's degree is from Syracuse University.

is the area of community organizations,—church choirs included. Slowly but surely these are decaying, due to public apathy toward music participation and support at the adult level. The community band and choral society have almost disappeared. The civic orchestra exists only because of a patronage system based on social custom rather than the "gate" from the community.

If our claims for music as a cultural, social, intellectual and spiritual force are reasons for our fight to make it one of the vitals in education, then should we not see more striking evidence of its vitality on the college campus, in our community life and religious centers? Why has it not achieved the same recognition and consideration as the language arts? Why do we find ourselves continually defending its place in the school curriculum and fighting for time, materials and personnel?

The sounds of music are heard from ever-increasing sources in our American life, while the public school agencies created for their understanding and development are being disregarded or eliminated. The same people who once were members of our school music classes play stereo recordings with one hand and push public school music aside with the other. They will spend ten dollars for a concert series but scream and protest if the tax rate is raised one mill for an enlarged music staff.

In an effort to save our skin, our annual reports point with pride to the ever-growing numbers of children who receive some kind of music in our schools. We think we are constantly improving instruction and content through graduate programs, clinics and conventions. Texts and materials are certainly more abundant and more attractive than ever. God knows that we are a hard-working lot. We put in long hours, give more time after school hours for individual instruction, talk to parents and form parent organizations. Yet, in spite of all these wonderful attributes, we shake in our shoes every year at budget time. We talk to PTA's, give concerts, have students perform for civic functions, parade for the Governor and still people don't take music in education seriously. *Why?*—Because these tools and

techniques of education are being misused. All of these things and the many more we employ are good when administered correctly. However, when we work ourselves into ulcers in an attempt to save our program by building repertory; cover a required number of songs in the fifth grade; complete our unit on the Classical Period, etc., etc., we become so obsessed with our concerts, course outlines, curricula and teaching techniques that the essentials go slipping by.

Real Values

Spring concerts which are the result of musicianship (musical insight and understanding) acquired through the semester, songs, which build the fifth grade students' vocabulary of recognizable and usable rhythmic and tonal patterns, units of appreciation which weave historical fact with musical understanding and discrimination should be the real values we try to gain in our courses.

We should strive for growth in musical understanding so that the music we give our students to accomplish this will not only be performed well but understood. A foundation for further development and insight will have been laid through study and performance, which will inevitably lead to greater

enjoyment, interest, discrimination and higher standards. Continuity in the presentation of material together with accumulative understanding from one level to another and from any area to another, should be achieved to a more satisfactory degree.

If our testing techniques were employed to ascertain each group's level of understanding twice during the year and this record used to insure continuity in the program, regardless of grade or area, accumulative learning could take place. Such a scheme should replace grade levels and time allotments. Literature should become a servant of learning rather than a penalty to the child and teacher.

This means that there must be within each school system a unified school of musical thought which begins in the first grade and continues in all avenues of musical endeavor through the twelfth grade. Without it, conflicts in objectives arise, resulting in overlapping, gaps, duplication of effort and waste of personnel and materials. A lack of co-ordinated purpose and unity of thought is many times responsible for the jealousies which spring up between departments and weaken the entire program.

If a music program is not based on the fundamental premise that music is a tonal language, it is indeed sick. It cannot survive if its reason for existence is generated by platitudes and social expediences.

Here are seven basic concepts which will revitalize music education and give it maturity and stature as a basic humanity in the curriculum:

1. Music is a language through which man communicates to man by means of an intelligent, organized system of tones in time. To be fully understood one must be able to speak, think, read and write it.

2. Every area of applied music should be employed as a means of teaching the language of music from the earliest period of training. Specialization should be limited to the later stages of mature expression.

3. Technique should be made the servant of necessity; taught when the need arises and from the musical setting wherever possible. On the other hand, all devices which will facilitate the student's comprehension



Youthful Brass Quintet

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sion of musical meanings should be employed unless they impair facility for musical expressiveness.

4. Levels of understanding rather than levels of performance will dictate materials, public performance and organization.

5. A sound school of musical thought will be instituted in every educational system so as to avoid duplication and gaps in learning and so as to efficiently and effectively use all personnel and materials in a

manner in which the accumulative learning processes of the students will be uninterrupted.

6. Enjoyment, discrimination and achievement result from a thorough understanding. Therefore, teach understanding.

7. Reorganization of existing material, testing devices, instructional procedure and administration cemented to the basic philosophy of "music as a language" is urgently needed. ▶▶▶

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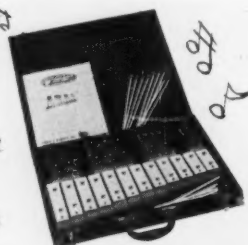


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BACH'S ST. MATTHEW

On March 11, 1829, Felix Mendelssohn conducted the first performance of the *St. Matthew Passion* since the death of its composer, Johann Sebastian Bach, on July 28, 1750. Thus was the genius of the great Bach neglected. The History of Music Division of the Deutsche Grammophon Gesellschaft now gives us the first stereophonic recording of the work. In their adherence to the original version, performed faithfully in the accepted style and historical instrumentation, they have made a great contribution. The Munich Bach Chorus, Munich Choir Boys and Munich Bach Orchestra all perform admirably under the baton of Karl Richter, but this composition is most heavily weighted toward the solo singer, and that is where this set of four records really shines. The soloists are excellent: tenor Ernst Haefliger, basses Dietrich Fischer-Dieskau, Keith Engen and Max Proebstle, sopranos Irmgard Seefried and Antonie Fahrberg and alto Herta Töpper. Fischer-Dieskau, Haefliger and Seefried set their own standards. It would be hard to imagine a more impressive array of soloists on record. What is most remarkable is that their individuality never intrudes upon their homogeneous stylistic approach to this Baroque masterpiece. They are soloists who seek and achieve a common goal.

—A. B.

ELEMENT

Music is my element
Water, fire, air—
More buoyant and more fair.
Music, I can bathe in you,
Swim in you, and fly
In your azure atmosphere
As in the sky!
Now that I have leaped with you,
Played with you,
Strayed with you,
Now that I have reaped with you
Harvest rich and high,
Warmed myself at your blue flame,
Let me lie
Quiet, while you rain on me
Like a shower;
Pour on me, and drench me through,
Life renew,
Hour after hour!

—M. Albertina

MUSIC JOURNAL

FORGOTTEN MASTER

THE *Forgotten Master, The Life and Times of Louis Spohr*, has been authoritatively covered by Dorothy Moulton Mayer (Lady Mayer). Published by Weidenfeld and Nicolson, 7 Cork Street, London W. 1, the book is a welcome addition to the lengthy list of works on this famous violinist and composer.

Lady Mayer is scholarly and displays sensitive insight into the pleasant life of this artist—a life which was not complicated with temperamental outbursts or fits of depression typical of many creative artists of stature. The reader is reminded, however, of Spohr's remarkably contradictory esthetics. A master of technical resources, a spirit of bold experimentation is demonstrated in a number of his works, yet he was an intransigent conservative. He admired early Beethoven but could not understand that composer's last period; he found Weber dull, but was an early champion of Wagner. In short, Lady Mayer has returned Spohr to the eminence he so justly deserves.

—R. C.

A Record Hall of Fame, the first permanent award of recognition in the disc world, will be established at the International Music Fair to be held at Chicago's Navy Pier, November 13 through 22. The public will vote on musical stars for membership; ballots will be distributed in 20,000 music stores throughout the nation. Similar music fairs are under consideration for Detroit, Cleveland, New York and Los Angeles.

RECENT RECORDS

RCA Victor's releases include an album entitled *Clair de Lune* (LM-2326) with Raymond Agoult conducting the London Proms Symphony Orchestra. Most of the selections on this disc stem from the closing decades of the last century, perhaps the most exquisite being the Gabriel Fauré *Pavane*, with its haunting theme and unexpected modulations. Sir Edward Elgar's finely wrought reverie, *Dream Children* (Op. 43), receives its premiere recording for American release. Other

tranquil selections by Massenet, Debussy, Gluck, Tchaikovsky and Bach round out an unusual disc, masterfully presented by a first-rate orchestra and conductor. Good medicine for tense nerves.

Another RCA release (LM-2297) is the Brahms *Concerto No. 2 in B Flat* (Op. 83), brilliantly played by Artur Rubinstein, to whom no music or style seems to present a problem. A sense of partnership is mandatory in this concerto, which is not simply

another orchestral setting for pianistic bravura. When the third movement, for example, is reached, the cello has an important solo based on the opening phrase of Brahms' great Lied, *Immer leiser wird mein Schlummer*—rendering the work almost a double concerto, which is in four rather than the usual three movements. Josef Krips, noted Brahms specialist, conducts the RCA Victor Symphony Orchestra with verve and warmth.

—R. C.

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THE AMERICAN MUSIC CONFERENCE

(Continued from page 43)

been distributed during the year, up 4 per cent from 1958. Slidefilm bookings were up 23 per cent, with 1,561 bookings in 1959, as compared with 1,266 the previous year. Bookings for the film, *Keyboard Experience in Classroom Music*, amounted to 108 for 1959.

Fulton said AMC had received

outstanding co-operation from music trade publications by their making advertising columns available for a continuing series of informational messages on AMC activities. The directors felt that the ad series was playing a large part in focusing favorable attention on the program.

"In granting AMC the space to

present its story graphically, the music trade editors are making a most valuable and greatly appropriate contribution to the success of the AMC program," Fulton said.

With reference to AMC's public relations activities, Philip Lesly, public relations counsel, said that the extremely high level of activities in all media during the past year should permit the program to show immediate results in the new areas authorized at this meeting.

Lesly noted that AMC breaks had appeared on the average of every two weeks in one or another of such national magazines as *Life*, *Newsweek*, *Better Homes and Gardens*, *Changing Times*, *Woman's Day*, *American Girl* and *House Beautiful*. Meanwhile, more than 50 articles appeared in specialized magazines that circulate to religious, farm and education groups. A record number of 34 wire service and syndicated newspaper stories returned hundreds of clippings from newspapers throughout the nation, more than half of which concerned music as a basic subject in education.

In the past nine months, a total of 430 ads have been qualified for the Annual American Music Conference Advertising Awards competition, a promotion providing recognition for outstanding advertisements featuring the use of musical themes on behalf of non-musical products. Lesly expects the total number of ads eligible for 1959 to exceed the previous all-time high of 452. He says that the treatment of music used in the ads has improved in effectiveness.

Plans for the coming year again call for the distribution of six radio scripts and six issues of *Plugs for Music*. The radio scripts cover subjects of general interest to parents, such as *Why Johnny Can Read Music* and *Summer Symphony*. Last year the six scripts reached an audience of 13,500,000.

Plugs for Music is a group of 20 short announcements for station fill-in use. Approximately 1,410 stations use the material, which reaches an estimated annual audience of 846,000,000.

The trustees representing the six trade associations made no changes in the board of directors for the 1959-60 year. The nominating committee followed the trend set by the



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trustees and asked that the same officers once again sacrifice a large amount of their personal time to serve the industry.

W. T. Sutherland, Executive Vice-president of Wilking Music Co., Indianapolis, will continue as President; Henry Z. Steinway, President, Steinway & Sons, Vice-president; T. M. McCarty, President, Gibson, Inc., as Secretary and as the director representing National Association of Musical Merchandise Manufacturers; and L. P. Bull, President, Story & Clark Piano Co., as Treasurer.

Earlier in 1959, Eldred Byerly, Byerly Music Co., Peoria, Ill., had replaced Ted F. Korten, Korten's, Longview, Wash., as director representing the National Association of Music Merchants; and Joe Grolimund, President, H. & A. Selmer, Inc., had replaced Jack F. Feddersen, Executive Vice-president of Selmer, as the director representing the National Association of Band Instrument Manufacturers. Mr. Byerly was appointed the chairman of next year's nominating committee.

E. R. McDuff, President, Winter & Co., Inc., heads the public relations committee; Lynn L. Sams, President, Buescher Band Instrument Co., is chairman of the consultation services committee; and Henry S. Grossman, President, Grossman Music Corp., is chairman of the finance committee. The AMC-MENC committee is headed by Mr. Steinway.

Continuing as directors and members on one or more committees are: W. W. Kimball, Sr., President Emeritus, W. W. Kimball Co., representing the National Association of Piano Manufacturers; Edward A. Targ, Vice-president, Targ & Dinner, Inc., representing the National As-

sociation of Musical Merchandise Wholesalers; Bernard A. Kohn, Vice-president of Elkan Vogel Co., representing the Music Publishers Association of the United States; William H. Beasley, President, Whittle Music Co., Dallas; R. Gregory Durham, President, Lyon & Healy, Inc., Chicago; Fred Gretsch, Jr., President, The Fred Gretsch Manufacturing Co.; James M. E. Mixer, Vice-president, Baldwin Piano Co.; Philip Werlein IV, Presi-

dent, Werlein's for Music, New Orleans; David Wexler, President, David Wexler & Co.; and Louis G. La Mair, Vice-president, Penny-Owsley Music Co., Los Angeles, honorary lifetime member. Jay L. Kraus, President of The Harmony Co., and immediate past president of AMC, continues on the board.

The next scheduled meeting of the American Music Conference board of directors will be held February 3rd in Chicago. ▶▶▶

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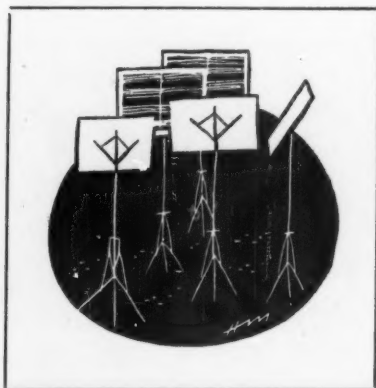
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Starting The Child on Music Lessons

RUTH ZINAR

AFTER a lecture by the late Frances Parker, the great educator, a young woman asked, "At what age should I start my child's education?"

"When will it be born?" was the reply.

"Born! Why, he's five years old already!"

"My goodness!" Dr. Parker cried. "Don't stand there talking to me! Hurry home! You've already lost the best five years!"

It is very true, as we all know, that a child's education does start when it is born. Its attitudes, character and personality, and the adjustments it will make, all have their roots in the earliest part of childhood. There are, however, specific skills and advantages parents wish for their children which must, of course, be taught a little later. Among these is music, and probably the most frequent question a piano teacher (or teacher of any other musical instrument) is asked, is, "At what age should I start giving Jimmy (or Susan, or Janet) lessons?"

Fortunately, the age of the child prodigy is waning. It is no longer a parent's ambition to see her young toddler, dressed in velvet shorts, performing before vast audiences. Few start formal lessons, involving hours of practice and arduous technical exercises at the early ages of four and five. However, as in all things, the pendulum here has had the tendency to swing too far in the other direction. Many mothers, wishing to avoid the effects of too early training, wait until the child is

thirteen or fourteen to start, only to find, to their surprise, that new and different problems arise as a result.

Actually, the best *average* age to start the *average* child is somewhere between seven and nine. True, they will not make the same rapid progress as their older sisters and brothers. But many advantages outweigh this.

First of all, the simple tunes and melodies and the simple harmonies necessary for the limits of a beginner's skill, are satisfying to them. At an age when they enjoy singing nursery songs and folk melodies, that is what they play. Later, as their tastes become more sophisticated, the music can meet their emotional and musical needs by becoming more complicated and "grown-up." There are very few twelve or thirteen-year-olds who can accept the "baby-stuff" of a single line melody readily—even if the "baby-stuff" happens to be the theme of the *Ode to Joy* from



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Beethoven's Ninth Symphony. They want the rich harmonies and dramatic effects impossible for beginners to achieve. True, there are many pleasant arrangements of the great classics, from symphonies to concertos, but these are usually either too difficult for beginners, or too pallid in comparison to the originals to satisfy them.

Fourteen-year-old Barbara was deeply moved by music like Debussy's *Clair de Lune*, and Beethoven's *Moonlight Sonata*. She was very disappointed to find that the prospect of playing them was far off. Being musical and ambitious, she couldn't accept simplifications which spoiled the mood for her. So her first months of lessons, instead of being the joyful experience they could have been, were a period of impatient and annoying waiting.

At seven, eight and nine, children have very little homework and can easily spend the half hour or so needed for practicing. In the upper grades and high school, they are often burdened by a heavy load of studying. They have to have a really strong interest in their instrument to stick to it. And whatever interest they have in music must be shared by a dozen other interests, all changing and insecure as the adolescent youngster tries to find himself and goes through the many changes of mood and energy which so many of them have.

Social Contacts

Then too there are the pressures of the new social life the youngster is developing. He wants to play what his friends play, to follow the crowd and please it, whether or not his own tastes and needs from a technical, musical, or emotional viewpoint will be met. A seven or eight-year-old has much less of this sort of pressure. If Billy likes a piece, he likes it, whether his friend plays it or not.

There is a vast field of music written for children to play, by composers of all periods, from Bach to Prokofieff. The thirteen-year-old will turn up his nose at Schumann's *Album for the Young*, with its imaginative mood pictures, or Tschai-kowsky's charming children's pieces. The seven to nine-year-old will love them, and have a much more varied

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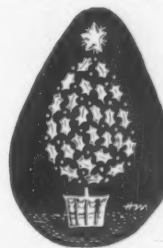
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and full and satisfying background, in type and quantity of music as a result.

And let's be honest with ourselves. Whether we like it or not, John and Susan are going to stop taking lessons after four years, or five at the most, if they follow the average pattern.

No matter at what age children start taking lessons, and no matter how quickly they learn, it takes at least four years (not counting summer vacations) of experience at an instrument for them to acquire the skills we want for them, ease in reading music, in playing expressively, and in co-ordinating hand, eye, ear and brain. If your child starts at eight or nine, by the time he is twelve, thirteen, or fourteen, the background is there. If he decides to stop lessons, he will not lose what he has gained; he can always go back to music and gain his skill quickly. Few youngsters who start at eleven to thirteen will have the patience to go through the years required to be on firm ground. Homework, social life, new interests—what the "crowd" is doing—usually interfere. And if the child has started at the earlier age, there is a stronger chance that by fourteen music will have become such a part of his life, and he will have reached such a degree of advancement that he is less likely to give it up!

There is also a minor difference in hand position favoring starting the child at the piano before thirteen. Two sisters, Peggy and Anne, twelve and eight, started lessons at the same time. Anne was more relaxed and found it easier to move her fingers. Like other youngsters, she did "what comes naturally," and her hand was naturally rounded and supple. Twelve-year-old Peggy was self-conscious and stiff, and as a result, while she learned to read music more easily than her sister did, her fingers were awkward and rigid, and her total progress was no faster than her younger sister's.

And what about the little children, the five and six-year-olds? Many of them run to the piano and beg for lessons. This is the age for the informal approach. Singing, clapping and dancing in time to music, playing music games, can give children a happy groundwork for future study, and help them express themselves freely and happily through music.

There are some talented children who can't be kept away from music at five or six, and their ability should be considered. And there are some children who couldn't be pushed at any age. But since most children are happily medium, the happy medium is still the best course to follow in deciding at what age they should start to study a musical instrument.

A JAZZMAN EXPRESSES HIMSELF

(Continued from page 40)

I think jazz will survive this transition period if the jazz musician returns to his own art and discards the false raiment of classical form. Most jazzmen will agree that the undisputed giant of the modern era in jazz is Charlie Parker. Parker's approach to the problem of form was very revealing; to Parker, form was the 12-bar blues, which meant a return to the sub-strata beginnings of jazz as they existed before the turn of the century. Parker admired serious music (particularly the modern composers), but at the same time he seemed to feel that jazz must make its own way on its own specific terms. His contribution, which is yet to be

fully evaluated, bears out this premise.

This is not to say that jazz cannot benefit from the noble classical tradition in any way. In the primary area of instrumental technic, where else would a jazzman turn but to the vast repository of skills existing in the classical field? As Oscar Peterson has said, one must first learn to play the *piano* before learning to play *jazz piano*. So with any instrument, once having done this, the jazz musician must turn to his own roots for sustenance. Clinging to classical form is an evasion of the very disciplines that make jazz a valid art form. ▶▶▶

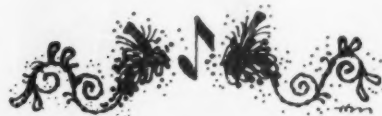
U.S. ARMY BAND AT MID-WEST CLINIC

Eight bands, including the famous United States Army Band, directed by Major Hugh Curry, will perform the latest in band music at the Annual Mid-West National Band Clinic on December 9-12, 1959. It will take place at the Hotel Sherman, Chicago, Illinois. The closing concert will be given by the All-American Bandmasters' Band, recruited from school band directors and directed by the noted composer-conductor, Morton Gould. For programs or reservations, write to Lee W. Peterson, 4 East 11th Street, Peru, Illinois. Annual attendance exceeds five thousand participants.

Leonard Bernstein, conductor of the New York Philharmonic-Symphony Orchestra, has been awarded the National Music Council's Annual Conductor Citation for outstanding services to American music during the season of 1958-59. This citation is given yearly by the Council to the conductor of a symphony orchestra who performs the greatest number of serious works by native-born American composers.

Beatrice, Lee Hoiby's new opera, recently had its world premiere in a broadcast-telecast to mark the dedication of WAVE and WAVE-TV's (Louisville) new Radio and Television Center. *Beatrice* is believed to be the first opera commissioned by an independently-owned broadcast station.

The Scandinavian Symphony Society announces the signing of Leonard B. Smith as regular conductor of The Scandinavian Symphony Orchestra, which embarks upon its 30th anniversary season.



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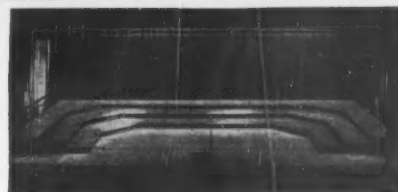
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Mr. Ross Van Ness, Band Director, Quincy Community High Schools, Quincy, Michigan is overwhelmed with the performance of his new Slingerland #402 Olympic Tympani (with the pedal that doesn't slip). He wrote "May I say that we are very pleased with our new Tympani in every way, and I personally prefer them to a competitive make Tympani which were in the school where I taught last year. I will certainly recommend them highly to any High School Director who questions me about them."

Significance of the Eisteddfod

AUBREY B. HAINES

THE Eisteddfod, as an institution of the song-loving Welsh, goes back to ancient records. This contest is known to have been held as early as the end of the fourth century, when Owain ap Maxen Wledig was elected to the chief sovereignty of the Britains on departure of the Romans. Since that time the festival, flourishing by royal edict, has been under distinguished patronage almost continuously.

The word Eisteddfod, which means "session" or "sitting," was probably not applied to a bardic congress before the twelfth century. Since 1819 a national Eisteddfod has been held annually in Wales, alternating between the northern and southern parts of the country. The first festival of which there is a detailed account was held on the banks of the Conway River in the sixth century. Maelgwn Gwynedd, Prince of North Wales, was the moving spirit of this affair. To prove the superiority of song over instrumental music, he offered a reward to bards and minstrels who would swim the Conway before the competition. Arriving at the opposite shore, the harpists were unable to play because their harpstrings had been damaged by the water, but the bards were in as good tune as before.

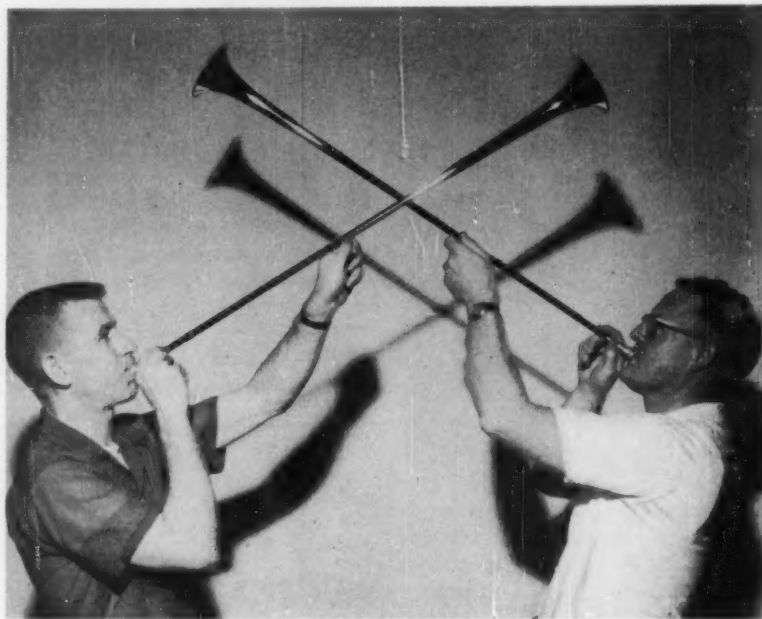
When Welsh people began to settle in the United States, it was inevitable that the Eisteddfod should become an American institution. The first festival held in the United States was in Carbondale, Pennsylvania, in 1850. Since then the Eisteddfod has spread to many American cities—the largest being in Warren, Ohio, every May. The War-

ren festival, which began in 1931, attracts Welsh people from Chicago, Cleveland, Pittsburgh and the rural and mining areas of Ohio, Pennsylvania and West Virginia. Smaller Eisteddfods are held in various Pennsylvania cities as well as in New York and Los Angeles.

In Wales a provincial festival usually lasts three or four days. It begins with a Gorsedd meeting, opened with the sounding of trumpets and other ceremonies, at which candidates come forward and receive Bardic degrees. At later meetings the President gives his speech, bards follow with poetical addresses, and adjudications are made. Prizes and medals are given to the successful

competitors for musical, poetical and prose compositions, for the best choral and solo singing, for the best playing on the harp and other stringed instruments, and for the best specimens of art and handicraft.

For so many centuries have musicians and poets met in the heart of the rugged Welsh countryside that the Eisteddfod has become the world's oldest music festival. In 1947 its scope was broadened, when an international festival was inaugurated. Two years later seventeen countries sent their amateur choirs to the Vale of Llangollen on the River Dee. There, under a large white marquee facing the Berwyn Hills and the crumbling ruins of



Design in Coach Horns

—Photo, Courtesy Martin Band Instrument Co.

Dinas Bran Castle, ninety choirs competed for several hundred pounds in various events.

In 1949 for the first time an American group sang its national airs against the background of the blue Welsh mountains. The Ouachita Parish High School Ensemble of Monroe, Louisiana, consisting of seventeen members, traveled the 5,000 miles to Llangollen after the Music Educators National Conference had recommended them to the Eisteddfod directors. To raise the \$22,000 needed to finance the journey, the Monroe Chamber of Commerce sponsored a series of concerts. High school students won vacation bonuses for selling tickets, and a local farmer auctioned five of his pet pigs for the trip.

Norway won in the folk-song group that year, while Scotland took honors in the youth-choir section. However, the Welsh people enjoyed the Monroe school's singing of Negro spirituals and especially its rendition of *Louisiana Hayride*.

When in 1957 the Llangollen International Musical Eisteddfod was held, folk dancing, folk singing and instrumental music rang throughout the Welsh hills and valleys, but no American group was on hand. Approximately 120,000 persons swarmed into the small town of Llangollen. A quiet valley community of 3,000 inhabitants, it now emerged like another Brigadoon, teeming with song, excitement, fun and folklore talk.

"Perhaps in no other country," says the London *Times*, "would it be possible to find large audiences who will sit appreciatively but critically while a half-dozen choirs sing the same set piece or a dozen competitors recite the selfsame ode. The Eisteddfod clearly corresponds to something in the Welsh character that differentiates it from all others." ▶▶▶

Pablo Casals, one of the great artists in the history of music, will conduct a master class in cello and violin at the University of California, Berkeley, in the spring of 1960. Students or auditors should apply to University Extension, University of California, Berkeley 4, California.

(Adv.)



Mr. David Schanke, Band Director, Ripon High School, Ripon, Wisconsin is very pleased with his new #402 Slingerland Olympic Tympani (with the pedal that doesn't slip), he feels they are superior in every way. He is shown above giving instruction to his Tympanist.

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Choral Conductors Guild of America

Ten Fiske Place

Mount Vernon, New York

The Berlin Philharmonic Orchestra will present 84 concerts during the current 1959-60 season. Herbert von Karajan, the permanent director, will conduct 17 of the concerts, and guests will include Sir Malcolm Sargent, Paul Hindemith, Eugen Jochum, Wolfgang Sawallisch, Hans Rosbaud and Franz Allers.

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Al Vann
Publisher

Sworn to and subscribed before me this 13th day of October, 1959.

Marjorie G. Tuttle
Notary Public

(My commission expires March 30, 1960)

JAZZ AND THE CLASSICS

(Continued from page 14)

styles is shared by the sensational guitarist, Charlie Byrd, who is featured on our new Everest record, *Moody Woody*, and has made a tremendous individual reputation in night clubs and on the air. He refuses to "hop up a piece of serious music", calling it "a wedding that loses the best of both." His studies with Segovia made him a master of the classics, without losing his extraordinary gift for jazz and *Flamenco*.

When we toured South America and the Caribbean for the State Department, following right on the heels of the New York Philharmonic, we found our audiences equally responsive to both types of music. Our programs went just as well in Saudi Arabia and England, where I added nine British players to an equal number of my own men, with excellent results. We are definitely a concert and recording band, with only a minor interest in dance music as such. There is an indescribable satisfaction in playing good jazz in a style that is recognized as our own, without in any way ignoring the fundamentals of all music. (We have even recognized the controversial "12-tone row" occasionally.) I have at least eight men in my band who can improvise a chorus at a moment's notice, and this naturally contributes additional individuality and keeps alive the basic creative elements that should be represented in all jazz worthy of the name.

So I stick to my conviction that popular and serious music do not

have to be intermingled or to borrow from each other except insofar as they spring from the same universal roots. This common basis is apparently recognized in all countries, civilized or savage, with continued reminders in folk music of all kinds, logically including jazz itself.

At the moment I am full of a new idea, which is to start a real school of jazz in partnership with my friend Stan Kenton, probably in California, where we both live. There are so many young talents available today, and in many cases they need only a little intensive training to turn them into stars. The classics are well taught all over the United States. Why not give a similar break to jazz? >>>

"KING STAG"

Hans Werner Henze's *König Hirsch* (King Stag), probably one of the most important contributions to contemporary German stage-music, had its first performance in Western Germany in Darmstadt recently, three years after its Berlin premiere. The text is based on Carlo Gozzi's *Re cervo*, and the score combines many diverse elements of modern and traditional music—the tone-row with the harmonic scale, the twelve-tone chord with the triad, a Neapolitan canzone with the symphonic form—to reveal unexpected possibilities of an emancipated musical idiom.

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PAUL RENARD

THROUGHOUT the years, most aspects of music have been discussed many times over. Writers have constantly chided and reminded the artist, student or teacher to read more carefully, to interpret with great care the music of the masters exactly as written, and in general to exercise the musical senses through more musical thinking.

Now it is all well and good to say these things, but doing them is another matter entirely. To maintain these so sought-after qualities and still retain one's own individuality as an artist, it is necessary to establish certain procedures in the general approach to music and musicianship.

The greatest of all these qualities is *discipline*. The artist must be so disciplined as to have a pre-conception of the music he is going to project to his audience. When this is accomplished, the artist invariably finds that he has a greater sense of security in performance. Great performances are never given out of chaos or left to chance but are always the result of careful, controlled planning.

Since "control" has a tendency to be a very generalized word, let us attempt to define it more specifically. Every artist has his own definition, but I like the one given to me by the late, great Hans Barth. He said after some forty years of teaching hundreds of students, "Control is the ability to hear a whole phrase the instant before you play it while still playing the preceding phrase." What he meant was that the ear should hear the music long before it is ever transferred to the instru-

ment itself.

Some teachers (and I am among them) believe that an improvised arrangement should be worked out in the mind in its basic form long before it is ever performed. The artist who reads the music has everything worked out for him on paper during the performance so that all he has to do is interpret and recreate the composer's thoughts and intentions. Therefore, why shouldn't the improvising performer carry this further? It would give him a great deal of security if he were able to write the arrangement out in the "manuscript book of the mind" so clearly that you could almost call it "reading from the mind" instead of the printed page.

The question raised most frequently when I lecture on *The Controlled Artist* is, "How can I gain that sure sense of balance that the great performers and conductors have?" The answer always given is *controlled study*. This procedure, granted, takes longer and requires a greater degree of concentration to think an idea out to the fullest, but in the long run it is worth it.

The important thing is not to rush but to contemplate carefully the message that the composer wanted to give to the world when you are playing and reading his music. If you are improvising, decide what message you want to give to your audience, because music without a message is like a marriage without love. If you will take the time to do these things, you will find that it will quickly pay off in terms of personal satisfaction as well as greater listener respect and appreciation.



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FROM OUR READERS

MANY congratulations to Wendell Westcott for his account of the evolution of the carillon as a musical instrument. Since most music lovers are completely unaware of this movement, it may be permissible to point out other important activities that have been under way in America during the last thirty years.

Most active among carillonneurs in the western hemisphere has been Prof. Percival Price, University Carillonneur and Professor of Campanology at the University of Michigan. He was named to play America's first carillon in Toronto in 1922 and since that time has undoubtedly seen and played more bells throughout the world than any other living person. Although he was an early graduate of the Carillon School in Mechelen (1926), he found himself in disagreement with their philosophy of playing and composing. His attempts to correct what he considered inappropriate for carillon have influenced scores of carillonneurs and bell founders to the extent that a rather different "American type" of carillon music may now be heard in many places on the continent. This style, in my opinion, has greater validity than that taught by Jef Denyn and his associates.

Mention should also be made of the work of Ronald Barnes, Carillonneur of the University of Kansas, for his efforts in uncovering valuable early carillon manuscripts of the 17th and 18th centuries and for his inspirational playing. His skill has stimulated local composers to write for the carillon and was greatly applauded at a composers' forum which met recently on the campus at Lawrence.

Carillon literature to date cannot compete in excellence with the best examples in the repertory of most other musical instruments. This is due, not to the shortcomings of the instrument, but to a misunderstanding of how it should be handled. Would that more composers would take time to investigate the unique

beauty of the carillon and thus enrich its literature with their creations.

—Milford H. Myhre,
Academy Carillonneur,
Culver Military Academy, Indiana

MMUSIC JOURNAL certainly makes a fine impression in its appearance as well as its contents.

—Paul Hume, Music Editor,
The Washington Post,
Washington, D.C.

I WOULD like to tell you what a strong impression the article, *Two Roads to Success*, by Barry Morell, made on me for its realistic handling of the problems the high school graduate faces in building towards a career in music. It offers sound advice that every young person should ponder over and discuss with his teacher.

—Bernard Kirshbaum,
Flushing, N. Y.

WHERE can I get instruction on how to play the recorder? I am also interested in whistling and ventriloquism.

—Arthur McAvenue,
465 East 140th St., New York, N. Y.

CARNEGIE HALL'S DEADLINE

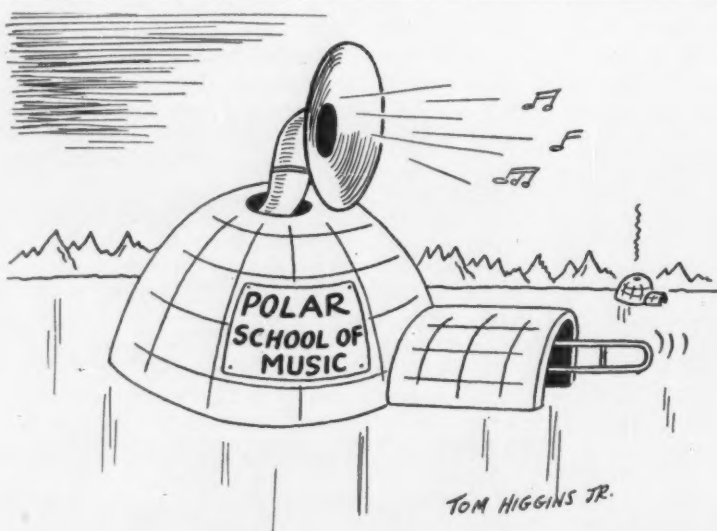
(Continued from page 10)

Many of us will lose an affectionate relative when Carnegie Hall comes down. We will bid a reluctant farewell to an old friend who has lived long and well. The Andrew Carnegie of today is busy building a new home for the Metropolitan Opera, the New York Philharmonic-Symphony Society, the Juilliard School of Music, a dance and operetta theatre, a repertory drama theatre, a hall for chamber music and recitals and a museum of the arts—in which will rest evidences of the sparkling life of this loyal veteran of the arts.

Private ownership certainly must not be blamed if it wishes to turn its property to a profitable use commensurate with the investment, for this is clearly a business. Then, too, there can be no greater disloyalty to the past pioneers of musical progress than to refuse to budge from where they stood. As Longfellow said:

"Not enjoyment, and not sorrow,
Is our destined end or way;
But to act that each tomorrow
Find us farther than today." ▶▶▶

The College Band Directors National Association will hold its North Central Division Convention Program from February 11-13, 1960 at Indiana University, Bloomington. Dr. Ronald D. Gregory will act as chairman.



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